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Carole Lombard
Photographed in Natural Color

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TEN RULES FOR LOVE by MAE WEST

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When I say that these are the greatest values that we have been able to offer in 56 years, I am ready to prove it Even my father who founded this business 56 years ago—in the days of low prices—could not have done better Look at these beautiful new rings and watches—look at the low prices. Let me send you your choice on money back guarantee. Here's how you do it. Simply put a $1.00 bill in an envelope with your name, address, number of article wanted and tell me your age (must be over 20), occupation, employer and a few facts about yourself. This information will be held strictly confidential—no direct inquiries made. I'll open a 10-month charge account for you and send your selection for approval and 10-day free trial. If it isn't all I say about it and more—send it back and your dollar bill will be refunded immediately If satisfied, you pay the balance in 10 small monthly payments that you will never miss.

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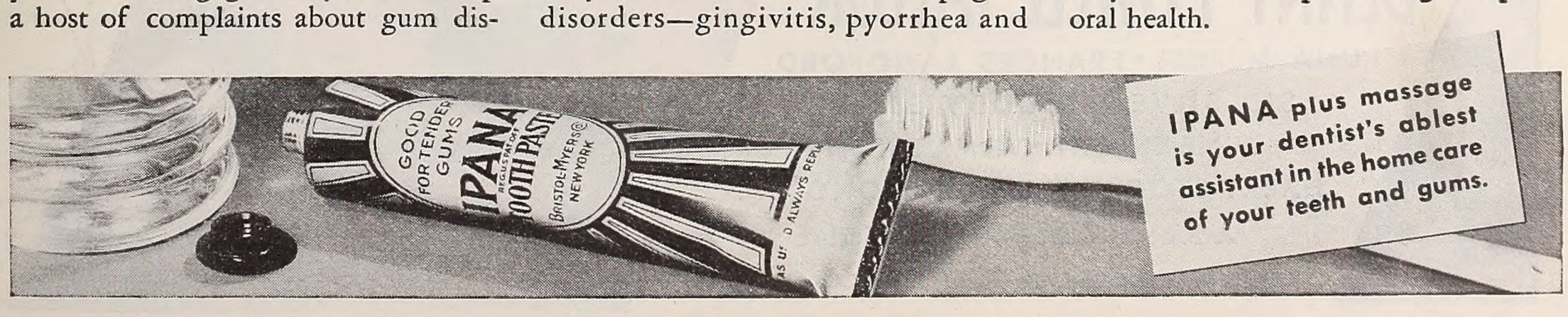
For all dentists know that soft, modern foods deprive teeth and gums of what they most need—plenty of exercise. And of course, "pink tooth brush" is just a way your gums have of asking for your help, and for better care.

DON'T NEGLECT "PINK TOOTH BRUSH!"

Keep your teeth white—not dingy. Keep your gums firm and hard—not sensitive and tender. Keep that tinge of "pink" off your tooth brush. And keep gum disorders—gingivitis, pyorrhea and Vincent's disease far in the background.

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"On a Sunday Afternoon"
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"Sing Before Breakfast"
"I've Got A Feeling You're Foolin'"

by Nacio Herb Brown and Arthur Freed, composers for the original "Broadway Melody"





BROADWAY MELODY of 1936

with

JACK ELEANOR ROBERT

BENNY · POWELL · TAYLOR

UNA MERKEL • FRANCES LANGFORD
SID SILVERS • BUDDY EBSEN
JUNE KNIGHT • VILMA EBSEN
HARRY STOCKWELL • NICK LONG, JR.

A Metro-*Goldwyn*-Mayer Picture

Directed by Roy Del Ruth • *Produced by* John W. Considine, Jr.

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The News Reel of the Stars

Hollywood

Edited in Hollywood

NOVEMBER, 1935 Vol. 24 No. 11

W. H. FAWCETT, Publisher TED MAGEE, Editor JACK SMALLEY, Managing Editor

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MEMBER AUDIT BUREAU OF CIRCULATIONS

Today in Hollywood

In The Beautiful mausoleum in Forest Lawn Memorial Park in Glendale—just over the hills from Hollywood, at the moment three of the show world's most beloved personalities lie side by side in crypts. They were dear friends in life and now they are together again. . . .

Will Rogers, Marie Dressler, and Florenz Ziegfeld.



Will Rogers

• •

Of All The tributes to Will Rogers that followed his tragic death, the one out at the Cafe de Paris on the Fox lot was perhaps the most simple and yet the most touching.

For days, over in a corner where Will lunched every noon, the lone table remained vacant. Every day there was a fresh spray of flowers in a tall vase.

The little sign told it all. It said, "Reserved."

• •

Shirley Temple's Ability to keep a level head despite all the adulation paid her, is one of the modern marvels of Hollywood. Fresh from a vacation in Hawaii, Shirley and her mother are now busy preparing for the resumption of her screen career.



Shirley Temple

The little star left the Pacific Islands with all the little girls combing their hair a la Temple and all the boys singing "Good Ship Lollypop." On the day her boat left the dock, Shirley leaned over the railing and sang the song to a crowd of several thousand! It was all her own idea and she had no coaching from anyone.

She learned several Hawaiian words that appealed to her imagination. Her favorite expression, translated into English, meant "red stomach."

• •

When Jesse Lasky announced his production partnership with Mary Pickford, he recalled to a group of news representatives an incident that occurred between them some 25 years ago. Turning to Mary, he said, "I don't suppose you mind if I name a few dates."

America's Sweetheart laughed softly.

"I'm afraid it's a little too late to fret about age," she replied.

They sealed their contract with a kiss.

• •

When Jane Froman, the New York radio star, does another motion picture, it is quite possible she will stipulate that there will be no balcony scenes.

Miss Froman came west for a month's vacation and was immediately signed by Warners. Her first scene called for her to scale a fire escape three stories high and warble a tune. What the director didn't know was that Miss Froman has a phobia about high places, and the scene nearly scared her witless!

Hollywood's News Reel

Helen's Farewell

HELEN HAYES WILL make one more picture—and it'll be a perfect picture, she insists—as her swansong to the screen.

La Hayes, who has made no secret of the fact that her professional love is the stage, has just declined an offer of $85,000 from Paramount to co-star with Ann Harding in the Pulitzer Prize play, *The Old Maid.*

Helen's final silversheet appearance will be made under the Metro banner at a much lower figure, because she still owes that company one portrayal under the contract she made two years ago.

After that she will dedicate her life to rearing her daughter, with an occasional footlight engagement when the spirit moves her.

• •

Papa Says No

INSISTENCE OF LOUISE HENRY'S banker-father that daughter is far too young to be considering matrimony has brought a halt to Louise's plans for a union with the much older Conrad Nagel. Their betrothal is definitely off.



—Photo by Charles Rhodes

Numerous stars attended Raquel Torres' party for 200 fans who journeyed to Hollywood. Here they are, pictured from the left: Dickie Jones, Miss Torres, Blanche Yurka, Herbert Mundin, Bradley Page, Jack LaRue, Fritz Leiber, Paul Cavanagh, Mrs. Leiber, Buck Jones, Monte Blue and Renee Torres



—Photo by Charles Rhodes

This photo shows the 200 guests of the Movieland tour, sponsored by Fawcett Publications, gathered around the swimming pool at Miss Torres' home in Hollywood. The event climaxed a gay round of filmland social events staged for the visitors

Marital Insurance

AFTER GIVING THE matter much serious consideration, Joan Crawford and Franchot Tone, who'll shortly take the marriage vows "somewhere in the East," have decided on frequent sojourns amid the staid scenes and somber folks of the Vermont countryside as insurance against possible marital discord due to "too much Hollywood."

For three months now, Joan has had agents quietly scouting the sector around Plymouth—birthplace of the late President Coolidge—for a Revolutionary period farmhouse surrounded by sufficient land to afford seclusion for herself and Franchot.

Despite Joan's admissions that her wedding date is near at hand, there are dozens of her friends who still are convinced that the star and Tone went through a secret ceremony at some remote place in Mexico early this year.

Remodeling and redecorating of Joan's Brentwood abode preparatory to installation of its new master is nearing completion. An entire suite has been built on for Franchot's private use. [*Continued on page* 8]

"So Red the Rose!"

The Flower of Southern Chivalry Dewed with the Shining Glory of a Woman's Tears • • •






Slaves in the First Frenzy of Freedom


A Son of the South Goes Forth to War


A Last Sad Parting as the Bugles Sound


Women Await the Dreaded News


War's Axes Smash a Southern Home

"SO RED THE ROSE," starring MARGARET SULLAVAN and Walter Connolly with Randolph Scott. Directed by King Vidor. From Stark Young's novel. A Paramount Picture.

(Advertisement)

CHARLES FARRELL *chooses girl with* NATURAL LIPS



HERE'S WHAT CHARLES FARRELL SAW



UNTOUCHED PAINTED TANGEE

Film star picks Tangee Lips in interesting test



Charles Farrell makes lipstick test between scenes of **"Forbidden Heaven"**, a Republic Pictures Corporation release.

● When Charles Farrell says he prefers natural lips, doesn't that make you want to have soft, rosy, kissable lips?

Millions of other men dislike bright red lips too . . . that's why more and more women are changing to Tangee Lipstick. For Tangee can't make your lips look painted, because *it isn't paint!* Instead, Tangee, as if by magic, accentuates the *natural* color of your lips. For those who prefer more color, especially for evening use, there is Tangee Theatrical. Tangee comes in two sizes, 39c and $1.10. Or, for a quick trial, send 10c for the special 4-piece Miracle Make-Up Set offered below.

● **BEWARE OF SUBSTITUTES** . . . *when you buy, ask for Tangee and be sure you see the name Tangee on the package. Don't let some sharp sales person switch you to an imitation . . . there's only one Tangee.*

World's Most Famous Lipstick

TANGEE

ENDS THAT PAINTED LOOK

New **FACE POWDER** now contains the magic Tangee color principle



★ **4-PIECE MIRACLE MAKE-UP SET**

THE GEORGE W. LUFT COMPANY F115
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Rush Miracle Make-Up Set of miniature Tangee Lipstick, Rouge Compact, Creme Rouge, Face Powder. I enclose 10¢ (stamps or coin). 15¢ in Canada.

Check Shade ☐ Flesh ☐ Rachel ☐ Light Rachel

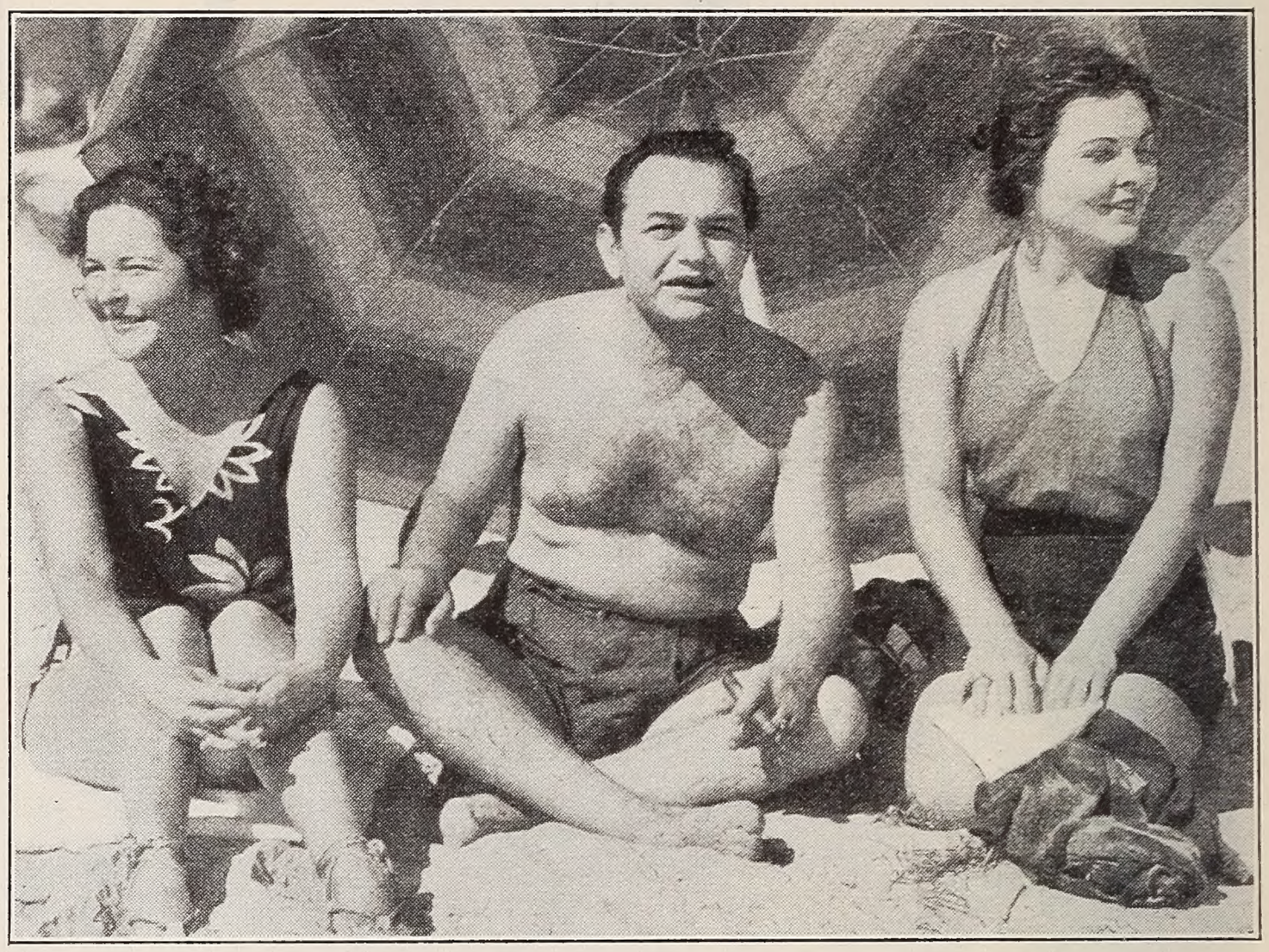
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Hollywood's News Reel

(Continued from page six)



Far below the international border at Ensenada, Mexico, the stars are finding real relaxation and fun these days. Pictured above are Mr. and Mrs. Edward G. Robinson and their daughter, Jeanne, enjoying the crystal clean beach and waters of the cove

Bob's New Pastime

ROBERT MONTGOMERY, HOME after an extended vacation in Europe, again has his producers on edge. While overseas, the star acquired ownership of a 115-mile-an-hour auto, in which he now takes Johnny Mack Brown and his other pals for wide-open-throttle spins over the Ascot speedway when his bosses' heads are turned the other way.

Now they're trying to talk Bob into disposing of the snorting mechanical demon with the same arguments they used on him when he announced he was about to take up flying seriously.

● ●

The Fans Are Feted

BIGGEST, MOST exciting party of the month, so far as fans were concerned, was the hilarious affair at the home of Raquel Torres and Stephen Ames, which climaxed the tour through Universal of 200 members of the Movieland Tour sponsored by the publishers of HOLLYWOOD Magazine.

Universal opened its prized set, normally closed even to visiting Dukes —John Stahl's production of *Magnificent Obsession,* starring Irene Dunne.

Following a trip through Beverly Hills to see homes of stars, entire party debarked at Raquel's, to frolic in the pool, nab autographs, hobnob in a spirit of fraternity with such stars as Buck Jones, Ivan Lebedeff, Monte Blue, Jack LaRue, Binnie Barnes, Herbert Mundin, Valerie Hobson, Blanche Yurka, Tom Brown, Alice White, Wera Engles, Don Alvarado, June Martel and host of others.

Carole on the Cover

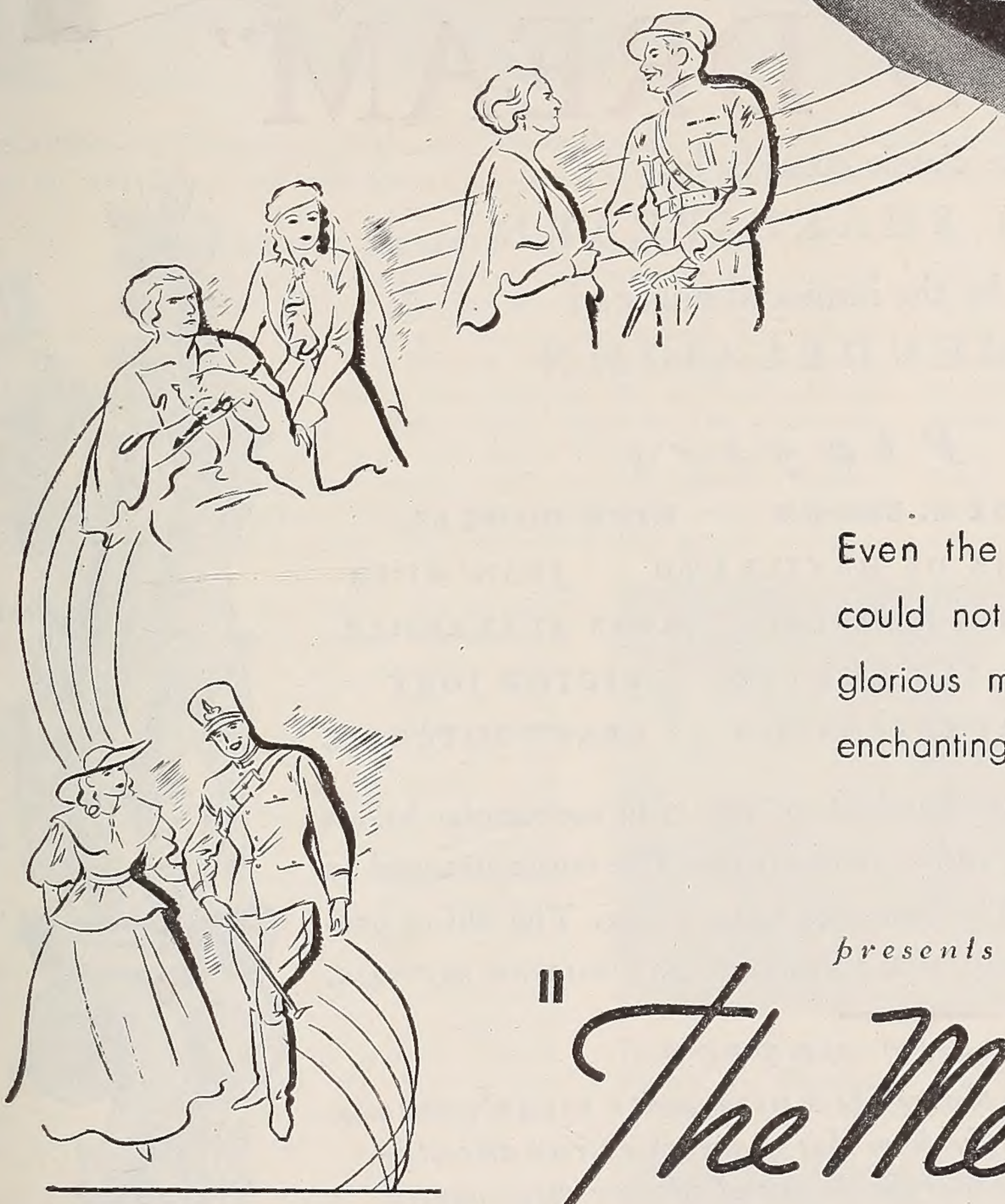
Only natural color photography could give you the beauty of Carole Lombard, whose blonde loveliness enhances this month's cover. John MacDonald, noted portrait artist, caught this pose in Carole's dressing room, which is done in refreshing pastels of yellow and blue. Her own color scheme, by the way, for Carole is so clever at interior decorating that Hollywood stars often seek her advice. Carole is now playing in Paramount's *Hands Across the Table,* in which she is a manicurist.

That lovely ring you admire on her slim finger, in case you are curious, was a gift from William Powell, made during their marriage. Their mutual high regard for each other is attested by the fact, little known even to Hollywood's demon newsgatherers, that Bill followed Carole's advice in several decorative plans for his new home. Jean Harlow, too, gave him a hand—their interest in each other appears to continue quite happily.

Next month's cover will portray Virginia Bruce, in a stunning natural color photograph by Edwin Bower Hesser.

A GOLDEN SYMPHONY OF THRILLING SONG, VIBRANT ROMANCE AND SOUL-STIRRING EMOTION!





Thrill to the magnificent voice of the screen's latest find—George Houston, as he sings the "Toreador" song from "Carmen" and "Ritorno di Sorriento", famous Italian folk song.

Even the world's applause ringing in her ears could not silence her yearning heart-song for one glorious moment with the man she loved and one enchanting hour with the son she could never claim!

Harry M. Goetz

presents an EDWARD SMALL *production*

"The Melody Lingers On"

JOSEPHINE HUTCHINSON

GEORGE HOUSTON

HELEN WESTLEY · JOHN HALLIDAY · WILLIAM HARRIGAN

WALTER KINGSFORD · MONA BARRIE · LAURA HOPE CREWS

DAVID SCOTT · FERDINAND GOTTSCHALK

A Reliance Picture

Directed by DAVID BURTON

Released thru UNITED ARTISTS

THREE HOURS OF ENTERTAINMENT
THAT WAS THREE CENTURIES IN THE MAKING
"From heaven to earth, from earth to heaven . . . imagination bodies forth the forms of things unknown"

WARNER BROS.
will present for two performances daily, in selected cities and theatres,

MAX REINHARDT'S
first motion picture production

"A MIDSUMMER NIGHT'S DREAM"

from the classic comedy by
WILLIAM SHAKESPEARE
accompanied by the immortal music of
FELIX MENDELSSOHN

The Players

JAMES CAGNEY JOE E. BROWN DICK POWELL
ANITA LOUISE OLIVIA DE HAVILLAND JEAN MUIR
HUGH HERBERT FRANK McHUGH ROSS ALEXANDER
VERREE TEASDALE IAN HUNTER VICTOR JORY
MICKEY ROONEY HOBART CAVANAUGH GRANT MITCHELL

AUGMENTED by many hundreds of others in spectacular ballets directed by BRONISLAVA NIJINSKA and NINI THEILADE. The music arranged by ERICH WOLFEGANG KORNGOLD. The costumes by MAX REE. The entire production under personal direction of MAX REINHARDT and WILLIAM DIETERLE.

IMPORTANT NOTICE

Since there has never been a motion picture like A MIDSUMMER NIGHT'S DREAM, *its exhibition to the public will differ from that of any other screen attraction. Reserved seats only will be available for the special advance engagements, which will be for a strictly limited period. Premieres of these engagements will be not only outstanding events in the film world, but significant civic occasions.*

TOPPER'S FILM REVIEWS



—*Photo by Charles Rhodes*

That nation-wide broadcast of the preview of *Broadway Melody of 1936* looked just like this on the Hollywood end of the network: Una Merkel, Jack Benny, his wife Mary Livingston, John Considine, the producer; Frances Langford and Robert Taylor. Inset: Eleanor Powell

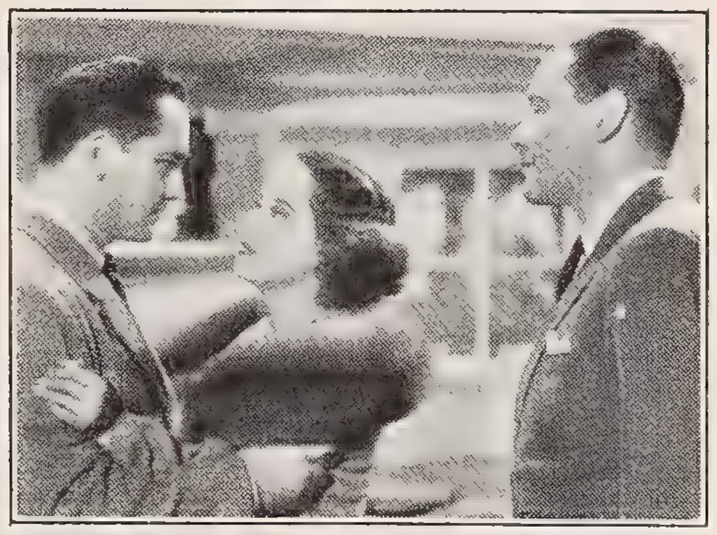
BROADWAY MELODY OF 1936—(M-G-M)—Because they were prepared to show a very unusual film, M-G-M officials staged an out-of-the-ordinary preview at the famous Grauman's Chinese. The critics all gathered at two o'clock on a Saturday afternoon, the matinee being necessitated by a nation-wide radio broadcast. You could stand in the forecourt of the theatre and see Jack Benny and his gang broadcast from a makeshift studio right on Hollywood Boulevard. But the picture! Unless you positively hate musical shows no matter how good they are, you will agree with us that here *is* something. In fact, it's got everything—even a story (an unusual element for musical films). Jack Benny will please all his fans. Frances Langford moves up a notch with some grand singing. Sid Silvers is a scream. Robert Taylor makes the feminine hearts positively pound. Una Merkel, God bless her, is as swell as ever. And now we come to Eleanor Powell. Ladies and gentlemen, you are about to see a new star born. This little lady has the looks, the figure, and the dancing feet! In addition, she can act—and does. Nine out of ten will call her a feminine Fred Astaire. Ten out of ten must agree she is a wow. The Topper says hats off to this film!

TOP HAT—(RKO)—They previewed this picture at the Hill Street theater in downtown Los Angeles, and what an event it was! A lot of stars attended. They liked every bit of the show, and so will you. Ginger Rogers and Fred Astaire head a grand cast, with Edward Everett Horton much in prominence. The sets are so dazzling that they couldn't be real. Irving Berlin's tunes are melodious and catching. After the preview a tremendous crowd formed outside and the stars got mobbed! RKO as a part of its promotion gave silk toppers to dozens of press representatives, but only a few had the nerve to wear them. Hollywood has never gone high hat!

SHE MARRIED HER BOSS—(Columbia)—Claudette Colbert turns in another grand performance with the help of Melvyn Douglas and Michael Bartlett. You will enjoy the artistry of these three fine performers; moreover, little Edith Fellows enters the scene and she is no less than a wow! Edith starts out as an adolescent meanie and during the course of the story is nicely transformed into a swell kid. She is just a kid in her early 'teens, yet she gives a near perfect performance. The youngsters certainly have the film world at their feet. Take the family to the nearest theatre and see this one.



Two famous opera singers make a hit in *Here's To Romance*. You'll praise Nino Martini and Madame Schumann-Heink



Playing the roles of three inseparable friends, Fredric March, Merle Oberon and Herbert Marshall make *The Dark Angel* an outstanding picture of the month

A MIDSUMMER NIGHT'S DREAM—(Warner Brothers)—This studio deserves a great deal of commendation for bringing one of Shakespeare's most famous plays to the screen in an interesting and understandable version. The *Dream* should score a hit everywhere. Max Reinhardt chose his cast with unerring precision. As a result you will see Mickey Rooney as Puck, and his performance is a modern wonder. The cast includes James Cagney, Joe E. Brown, Hugh Herbert, Frank McHugh, Victor Jory, Olivia de Havilland, Jean Muir, Dick Powell, Verree Teasdale, Anita Louise and others. You'll cheer at the way they bring Shakespeare down to earth.

ANNAPOLIS FAREWELL—(Paramount)—Some will call it sweet sentiment and others will call it flag waving, but most of us will agree that here is a picture which makes Sir Guy Standing stand out as a potential star. The story deals with a retired naval officer who makes a pest of himself until he dies a hero on his own ship in battle practice. Tom Brown, Richard Cromwell and Rosalind Keith are adequate in juvenile rôles.

If the reception accorded the novices seems far-fetched, just ask any college fraternity man and he will say it wasn't exaggerated. [*Continued on page* 46]

Startling New Discoveries Explain Why Pacific Ocean Sea Plant Can Now Quickly Build Up

WEAK RUNDOWN SKINNY FOLKS!



How Thousands of Pale, Sickly, Tired Out, Nervous Folks Can Now—By Making This One Simple Change Which Corrects IODINE STARVED GLANDS—Build Rugged New Strength and Often Add 5 Lbs. in 1 Week

As the result of tests covering thousands of weakened, rundown, nervous folks, science now claims that it is glands starving for iodine that keep folks pale, tired-out, underweight and ailing. When these glands—particularly the important gland which controls weight and strength—lack NATURAL PLANT IODINE, even diets rich in starches and fats fail to add needed pounds. That's why skinny people often have huge appetites yet stay weak and skinny.

Now, however, with the introduction of Kelpamalt—a mineral concentrate derived from a huge 90-foot sea vegetable harvested off the Pacific Coast—you can be assured of a rich, concentrated supply of this precious substance. 1300 times richer in iodine than oysters, Kelpamalt at last puts food to work for you. Its 12 other minerals stimulate the digestive glands which alone produce the juices that enable you to digest fats and starches. 3 Kelpamalt tablets contain more iron and copper than 1 lb. of spinach or 7½ lbs. of fresh tomatoes, more iodine than 1386 lbs. lettuce, etc., etc.

Start Kelpamalt today. Even if you are "naturally skinny", or if you have been weak and rundown for some time, you must add 5 lbs. the first week, feel better, sleep better, have more strength than ever before or the trial is free.

100 jumbo size Kelpamalt Tablets cost but a few cents a day to use. At all drug stores. If your dealer hasn't yet received his supply, send $1 for special introductory size bottle of 65 tablets to the address below.





3 Steps in the Building of New Strength and Good Solid Flesh

1. Ordinary food enters stomach and is partially digested.
2. Digestion completed in intestines and flesh-building material absorbed in blood stream.
3. Metabolism, when regulated by glands kept healthy with iodine, assures conversion of material into firm, new flesh.

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SPECIAL FREE OFFER

Write today for fascinating instructive 50-page book on How to Build Up Strength and Weight Quickly. Mineral Contents of Food and their effects on the human body. New facts about NATURAL IODINE. Standard weight and measurement charts. Daily menus for weight building. Absolutely free. No obligation. Kelpamalt Co., Dept. 575, 27-33 West 20th St., New York City.

Previewing the New PRODUCTIONS



One of the many stirring scenes from RKO's *Three Musketeers*, which you will see soon in your home town. Left to right: Onslow Stevens, Moroni Olsen, Paul Lukas, Walter Abel

METROPOLITAN (20th Century-Fox)—Lawrence Tibbett was engaged in his favorite occupation the day we visited his set at United Artists studio. Tibbett wasn't singing for a "take" or even a rehearsal. He was singing for a group of extras and members of the crew—at their request. Gathered around his portable dressing room, they stood in rapt attention as Tibbett poured forth aria after aria in full voice without benefit of orchestra or accompaniment.

"Tibbett sings for the pure joy of singing," said Richard Boleslawski, his director. "That is the secret of his greatness. He is just a regular guy, blessed with a magnificent baritone voice. He has no temperament, none of the mannerisms of the opera star. Why, any bit player is more likely to give a director trouble. It seems a shame to interrupt him, but we're ready for a scene."

So the cry went up, "Hold that singing," just as they cry "Hold those hammers" to the carpenters. A moment later, Tibbett stepped before the cameras—to croon, of all things. A comedy scene, of course.

They are really having the time of their lives, this troupe filming *Metropolitan*, first of the Darryl Zanuck productions under the new merger of 20th Century-Fox. It is a comedy of grand opera, and there is a gag a minute on the set. No one is allowed to retain much dignity. For example, the expression, "oil for the pipes of Brady."

In the story, Alice Brady plays a would-be diva with more determination than talent. It has been twenty years since Alice has sung except, as she says, "in bathtubs." Yet as a child, she had extensive training for a singing career. "Her voice is well trained," Tibbett observes, "or she couldn't sing so badly on purpose. I've never heard a coloratura crack so exquisitely in upper register."

THE THREE MUSKETEERS (RKO-Radio)—It is a tremendous spectacle we witness as we visit the set where the Musketeers are at drill. Fifty-four swordsmen engage in duel maneuvers and the clash of steel fills the huge stage with rhythmic sound. Thrust and counter-thrust. The steel rings true. Instruments of death, these rapiers, not dummies of wood. Yet so carefully were the swordsmen trained by Fred Cavens, famed Belgian fencing instructor, not a man was injured.

There are eight such drilling duels and fights in the new screen play by Dudley Nichols under the direction of Rowland V. Lee, who also collaborated on the script. Later we see another when Paul Lukas as Athos, Moroni Olsen as Porthos and Onslow Stevens as Aramis unsheath their gallant blades to join with Walter Abel as d'Artagnan in fighting for the honor of Heather Angel as Constance.

Ralph Forbes, Heather's real-life husband, may be glimpsed on the sidelines, quite apparently apprehensive for her safety among the milling fighters. It is the first time they have ever appeared together in a picture, but for this scene Ralph is merely a visitor, too. He plays the Duke of Buckingham, romantic suitor to Rosamond Pinchot as Queen Anne of France. Margot Grahame is the villainous Milady de Winter, Ian Keith is Count de Rochefort and Nigel de Brulier is Richelieu, the same rôle he performed with Douglas Fairbanks when *The Three Musketeers* first reached the screen in 1921.

Contrary to popular belief, this Dumas novel which has been a best-seller for ninety years is more fact than fiction.

Some sixty-odd sets were built by Radio for the current picture, most elaborate of these being the great courtyard and ballroom of the Palace of Louis XIII.

HOLLYWOOD

See Jean Muir in the Warner Bros. classic "Midsummer Night's Dream"

A Max Reinhardt production with Olivia de Haviland
James Cagney, Joe E. Brown, Dick Powell and 20 other stars



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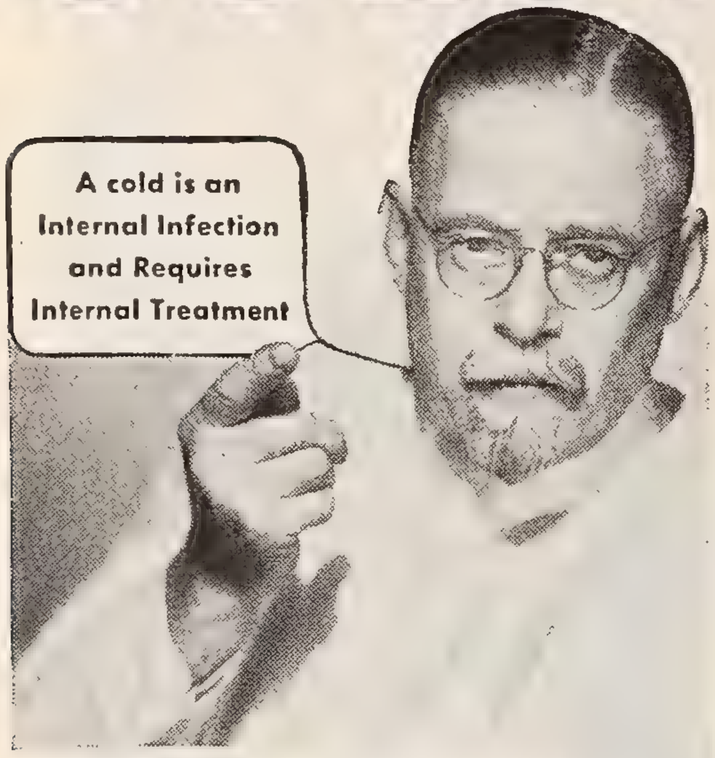
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Every Four Minutes Some One Dies from Pneumonia, Traceable to the "Common Cold!"

DON'T "kid" yourself about a cold. It's nothing to be taken lightly or treated trivially. A cold is an internal infection and unless treated promptly and seriously, it may turn into something worse.

According to published reports there is a death every four minutes from pneumonia traceable to the so-called "common cold."

Definite Treatment

A reliable treatment for colds is afforded in Grove's Laxative Bromo Quinine. It is no mere palliative or surface treatment. It gets at a cold in the right way, *from the inside!*

Working internally, Grove's Laxative Bromo Quinine does four things of vital importance in overcoming a cold: First, it opens the bowels. Second, it combats the infection in the system. Third, it relieves the headache and fever. Fourth, it tones the system and helps fortify against further attack.

Be Sure — Be Safe!

All drug stores sell Grove's Laxative Bromo Quinine in two sizes—35c and 50c. Get a package at the first sign of a cold and be secure in the knowledge that you have taken a dependable treatment.

Grove's Laxative Bromo Quinine is the largest selling cold tablet in the world, a fact that attests to its efficacy as well as harmlessness. Let no one tell you he "has something better."

GROVE'S LAXATIVE BROMO QUININE

FAN MAIL

Edited by HARMONY HAYNES
Film Player and Novelist



LEADING LADY OF THE MONTH!
Claudette Colbert led all other women actresses in popularity, a complete survey of this month's letters reveals



LEADING MAN OF THE MONTH!
None other than Dick Powell. The fans deluged him with letters, most of them for his fine work in *Broadway Gondolier*

THERE ARE a lot of smiles in the editorial office of HOLLYWOOD Magazine and all because this month's fan mail was something to be happy about. Thousands and thousands of letters, and everyone of them worth while.

We take this space to thank you for your many frank, helpful criticisms, suggestions, your wishes, your generous congratulations, all of which make serving you a pleasant task.

Last month we promised to tell you the kind of a fan not to be. We are proud to say that we, as a magazine, have no such fan this month and wish that the stars and studios could say the same.

However, a careful check proves that many people who call themselves fans are still being unreasonable, thoughtless, and even downright silly.

• • •

Over at RKO we saw a letter from a girl who had asked a star for money to have her bridge fixed, saying, "If my bridge didn't rattle in my mouth when I talked, I'm sure I could get my man."

It wouldn't require much money to fix the bridge and we're sure that if the girl was as determined to succeed as the star had been, she would have found a way to earn the necessary money.

A young man has written Ann Harding stating that he is sure he is just the type of man she wants and needs and that he is willing to trade ten years of his life (as her husband) for Fifty Thousand Dollars.

Of course, it is amusing and we laughed and so did Miss Harding, but even to suggest that so lovely a lady as Miss Harding would resort to "buying" a husband is to say the least, uncomplimentary.

• • •

A young man in Australia wrote Mae West that he would come to the United States and marry her provided she would send him the price of a ticket. Miss West ignored the letter. Later he wrote that he would come any way, working his way across, provided Miss West would guarantee to secure him a position at Paramount Studios.

When Miss West decides to marry she'll have her man all picked and it won't be a "mail order" man either. Paramount respects Mae West's judgment and therefore would give consideration to someone she might recommend for a position but she *does not* hire people for the studio.

• • •

A gentleman writes to Patricia Ellis continually pretending that she is his wife. It is a little game of make-believe with him and he frankly says so but many of his letters centering around their supposed, or pretended married life are a bit embarrassing to Miss Ellis.

A lady wrote John Boles that she could only be happy if he would send her a kiss. The kiss was to be placed upon a snapshot she enclosed of herself.

Now of course, it wouldn't be much trouble for Mr. Boles to kiss the picture, shove it in an envelope and mail it back to the girl, but Mr. Boles is a happily married man and doesn't pass his kisses

[*Continued on page* 16]

POPULAR

You would be more Popular too, with SUNNY Golden Hair!



Gain for yourself the glowing freshness and charming brightness of sunny golden hair. Secret of loveliness of fascinating blondes. Whether blonde or brunette, let your hair bring out all the natural beauty and charm you possess. Rinse *your* hair with Marchand's Golden Hair Wash. And have that fresh bright clean look your friends will admire.

BLONDES— Protect the natural golden hues of your hair with Marchand's Golden Hair Wash. Marchand's imparts brilliant lustre to dull hair, even lightness to faded or streaked hair, successfully and secretly.

BRUNETTES — Make *your* hair the most fascinating part of your attractiveness. Used as a rinse, Marchand's Golden Hair Wash gives fascinating highlights, a sparkling sheen to your hair. Or lightens it any shade of blondeness desired. (Quickly—overnight if you wish. Or gradually, *secretly,* over a period of weeks or months.)

BLONDES and BRUNETTES — Utilize the softening effect of "superfluous" hair made invisible. And have your arms and legs as alluringly smooth as the rest of your body. Marchand's Golden Hair Wash blends "superfluous" hair with *your* skin coloring. Makes it *unnoticeable.*

Get a bottle of Marchand's Golden Hair Wash at any drug store. For fascinating hair—silky arms and legs start using Marchand's. *Today.*

TRY A BOTTLE—FREE!

(use coupon below)

A trial bottle of Marchand's Castile Shampoo—FREE—to those who send for Marchand's Golden Hair Wash. The finest treatment you can give your hair. Marchand's Castile Shampoo cleanses thoroughly, rinses *completely.*

EXTRA GIFT FOR PROMPTNESS

A valuable little booklet "Care and Treatment of the Hair" sent free also, to those who write immediately. Send for your bottle. Now!

MARCHAND'S GOLDEN HAIR WASH

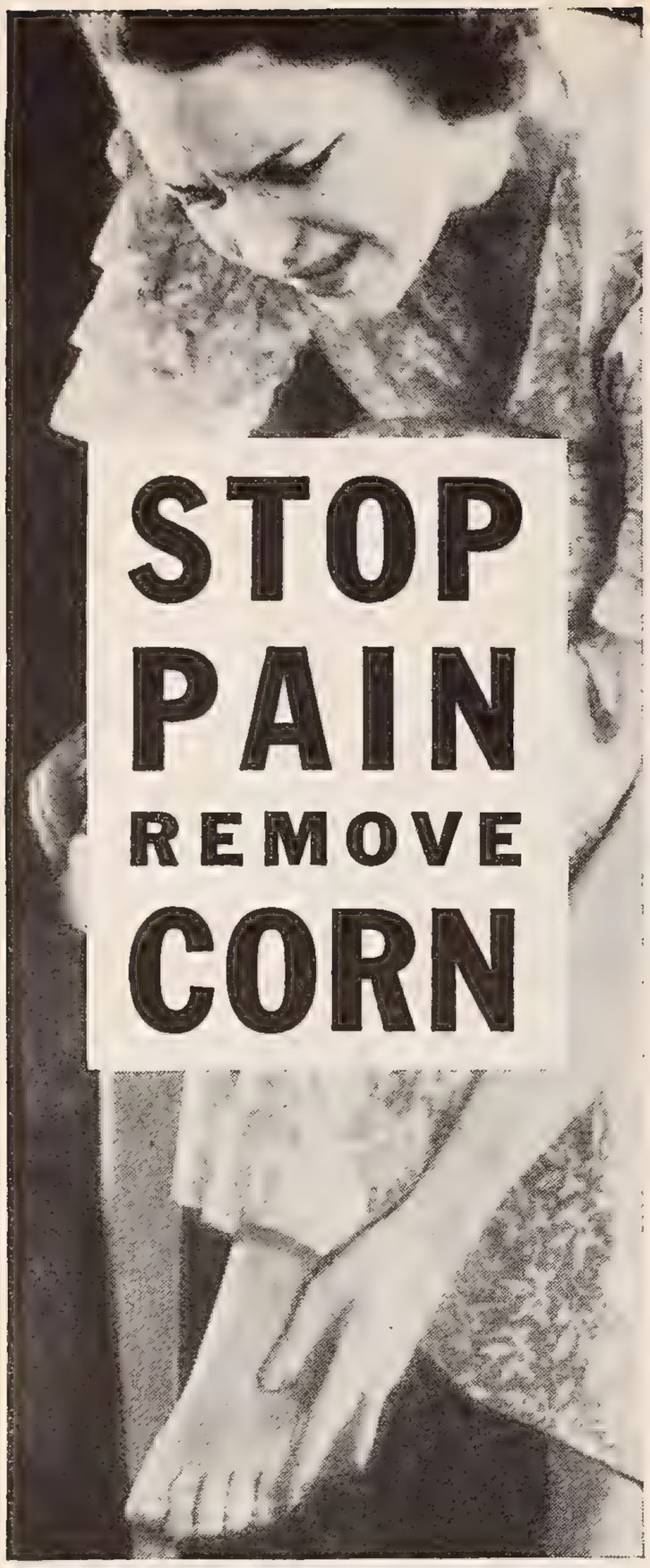
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Please let me try for myself the SUNNY, GOLDEN EFFECT of Marchand's Golden Hair Wash. I am enclosing 50 cents (use stamps, coin, or money order as convenient) for a full-sized bottle. Also send me, FREE, trial sample of Marchand's Castile Shampoo.

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● Gives instant relief! Removes corn quickly. Flat, trim and inconspicuous. Wonderfully effective! The slip-proof tabs hold securely without crowding. The patented Drybak feature makes the plaster waterproof, and prevents sticking to stocking. If you have a stubborn hard corn, the special individual medicated centers will remove it safely, surely.

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DRYBAK
CORN PLASTER
(Also Drybak Bunion and Callous Plasters)

Fan Mail

(Continued from page fourteen)

about to strange girls via the snapshot route.

• • •

From time to time we will tell of more of these freak letters. Right now we are anxious to get on to your very sensible letters.

Several have asked if Nelson Eddy is of foreign extraction.

Hardly. Mr. Nelson is about as American as they come. One of his ancestors was Martin Van Buren, eighth president of the United States. His maternal grandmother, from whom he doubtless, inherited his voice, was Caroline Kendrick, a singer of note a generation ago. Nelson Eddy was born in Providence, Rhode Island and received his early education there. He studied voice abroad. His father was William Darious Eddy, a manufacturer. His mother, Isabelle Kendrick Eddy lives with Nelson in a very beautiful Beverly Hills home. The pet of the household is *Sheba,* a sheep dog presented to Mr. Eddy by Jeanette MacDonald.

• • •

Evelyn Loy of Mendota, Illinois, wants to know if Mary Pickford is through with pictures.

It is generally understood that if Miss Pickford finds a suitable story she will return to the screen. In the meantime she is keeping faith with her fans by coming to them from the stage, over the radio and through the stories she writes.

Ingram Blanding of Columbia, South Carolina, gave us plenty to think about with this statement: "Hollywood does not belong to the know-all critics; nor to the stars; nor to the directors; nor even to the producers. Believe it or not, it belongs lock, stock and barrel to the American people!"

Why so modest, Ingram? You could have included the entire world and still been right for every country and people is represented in Hollywood and the pictures they make here reach even the South Pole.

George Morris of San Francisco writes a very amusing letter, saying "Ever since me and my girl seen *Mississippi,* she aint the same. She keeps singing 'Bing on Bing' until my ears ache."

George, we sympathize with you and here's the cure. She can't sing and listen at the same time so present her with a few Crosby records and rest your ears.

• • •

Denise Sulton of Philadelphia accuses us of "not publishing half of the letters we get." Why, Denise, we never even promised we would—we couldn't do it. We receive thousands every month. However, we'll see what we can do about Robert Taylor for you.

Miss E. Lutz of Philadelphia tells us a cute, human interest story of three little boys who sat near her at a showing of a Richard Dix picture. The first little boy said, "Gee, I'd like to have Richard Dix for a brother."

The second little boy sighed and said, "So would I."

The third little boy said, "I would too, but there are other stars I'd like for brothers."

Then the first little boy said, "Say, you better forget about them others and stick to Rich if you don't want your nose punched."

• • •

Recently we carried the announcement that Charles Ray was returning to the screen and what a lot of loyal friends wrote to congratulate him. We have further good news. Before long Mr. Ray will also come to you via the radio in dramatization of the many plays in which he starred in silent drama.

Buddy Anfinson of Hettinger, North Dakota writes as follows: "There seems to be an unwritten law in this town that forbids a boy, not yet thirteen to admire or like any girl. The fellows would razz me to death if they knew that I went to see *Now and Forever* especially to see Shirley Temple instead of Gary Cooper. But let me tell you something (and I don't care if the whole gang knows it) I think she's wonderful!"

You bet she is, Buddy, and down in their hearts the whole gang will agree with you!

• • •

Rose Smythe of Mobile, Alabama writes that she has a girl friend who is blind. She took this friend to hear *Naughty Marietta* and that the girl enjoyed it very much.

We were glad to have such a letter because we had not thought about blind people enjoying pictures. We also have letters from two deaf girls. They can see their favorite stars but can never hear their voice, yet they seem very happy with that one-half the joy a picture usually brings.

To the six girls from St. Cloud, Minnesota, who wrote us regarding fan clubs but did not sign their names, we want to say that we, as a magazine, do not disapprove of fan clubs. Both Captains W. H. and Roscoe Fawcett, as well as members of the staff belong to fan clubs and are proud to be members. However, there are some "chislers" left and we want to protect fans against them if we can.

• • •

Harry Frazier of Bellevue, Nebraska writes that after two vacation trips to Hollywood during which he met and talked to Monte Blue, Bodil Rosing, Sue Carol, Nick Stuart and others, he is convinced that picture people earn their money and are equally as nice people as the best of us.

Of course, they are. Most of them were "just folks" back home and a little success isn't going to spoil them.

Marcia Ladson of Rockville, Maryland says that she and some friends met Ross Alexander on the street in Annapolis when he was there making *Shipmates Forever.* Ross was already late in returning to work but took time to invite them to the gymnasium to watch him work and to be sure they had directions as how to get there.

(I can appreciate how much that meant

to you Marcia, for it is just ten years ago that Gilbert Roland invited me to that same gym to watch the filming of *The Midshipman.*)

• • •

Marjorie Leichner of Hartford, Connecticut, informs us that she and a group of Wellesley College girls went to see Franchot Tone in a movie the night before final exams and they all passed the following day.

Give us the secret, Franchot, we'd like to try it on an editor and see if he'll pass a few stories for us.

A letter from Pete Sparrow of Bombay, India, declares that Shirley Temple is the *Little Colonel* of the entire Second Battalion at Colaba Barracks.

Clay Vaden of Quemado, New Mexico admires our covers.

The following interesting information comes from Rhesa M. Allen, Jr., of Washington, D. C.

"In the picture *Farmer Takes a Wife,* the action is supposed to take place in 1853. The map on the wall that Slim Summerville is showing the little girl clearly shows the state of West Virginia, which was not a state at that time."

There are a number of letters in praise of the articles written by Jerry Asher, especially his story of Joan Crawford. Jerry has been a close friend of Joan's for a number of years and probably knows her as well as her own family does. Jerry thanks you for the letters and we thank you. We want you to like our writers and if you don't like them we want to hear about it.

Now for a letter!

Dear Editor:

Now an eighteen-year-old can't tell you what's wrong with the movies. It isn't logical. It can't be done. I'll even admit. But here goes!

The trouble is very simple: there isn't enough melodrama. Oh yes, I know that we are supposed to be sophisticated and "arty" and otherwise freaks, but nevertheless we're all suckers for melodrama. Even one so disgustingly adolescent as the writer wouldn't enjoy *Uncle Tom's Cabin* but he would pawn his tennis racquet to see another *Lives of a Bengal Lancer* or *Treasure Island.*

These stories have the kind of melodrama I mean; melodrama that comes from the appeal of brave men in strange places; that comes from the magic of words like Khyber and Nepal. Perhaps, instead of melodrama, you would call it adventure or romance. It doesn't matter much. Call it what you like—it's precious. We see so little of it.

Instead, what is the usual menu at the neighborhood theatre? We see Franchot Tone, the Franchot Tone who once grasped a lance for India, in a story that is a re-hash of the eternal triangle and regret that we haven't the audacity to demand our money back. We see Joan Bennett, who would make a princess that any knight worth his salt would die happy scrapping for, in a yarn that is about as thrilling as a game of jacks. Of course, there are a few exceptions.

So that's what's wrong with the movies. They're so busy with a feeble sort of realism that they neglect the melodrama. And so many of us enjoy melodramas.

Very truly yours,
Stanley Johnson,
422½ N. Wheeler St.,
Grand Island, Neb.

SEARCH YOUR SKIN



FEEL FOR LITTLE BUMPS!

They Indicate Clogged Pores, the Beginning of Enlarged Pores, Blackheads and Other Blemishes!

By *Lady Esther*

Don't trust to your eyes alone! Most skin blemishes, like evil weeds, get well started underground before they make their appearance above surface.

Make this telling finger-tip test. It may save you a lot of heartaches. Just rub your fingertips across your face, pressing firmly. Give particular attention to the skin around your mouth, your chin, your nose and your forehead.

Now—does your skin feel absolutely smooth to your touch or do you notice anything like little bumps or rough patches? If you *do* feel anything like tiny bumps or rough spots, it's a sign usually that your pores are clogged and may be ready to blossom out into enlarged pores, blackheads, whiteheads, "dirty-gray" skin and other blemishes.

A Penetrating Cream, the Need!

What you need is not just ordinary cleansing methods, but a penetrating face cream—such a face cream as I have perfected.

Lady Esther Face Cream penetrates the pores quickly. It does not just lie on the surface and fool you. Gently and soothingly, it works its way into the little openings. There it "goes to work" on the accumulated waxy dirt—loosens it—breaks it up—and makes it easily removable.

When you have cleansed your skin with Lady Esther Face Cream, you get more dirt out than you ever suspected was there. It will probably shock you to see what your cloth shows. But you don't have to have your cloth to tell you that your skin is *really* clean. Your skin shows it in the way it looks and feels.

As Lady Esther Face Cream cleanses the skin, it *also* lubricates it. It resupplies the skin with a fine oil that overcomes dryness and keeps the skin soft, smooth and flexible. Thousands of women have overcome dry, scaly skin, as well as enlarged pores and coarse-textured skin, with the use of Lady Esther Face Cream.

The Proof Is Free!

But don't take my word for the cleansing and lubricating powers of this cream. Prove it to yourself at my expense. Upon receipt of your name and address, I'll send you a 7-day tube of Lady Esther Face Cream postpaid and free. Let the cream itself show you how efficient it is.

With the free tube of Lady Esther Face Cream, I'll send you all five shades of my Lady Esther Face Powder, so you can see for yourself how the two go together to make a beautiful and lovely complexion. Write me today for the free cream and face powder.

(You can paste this on a penny postcard) (18) **FREE**

Lady Esther, 2030 Ridge Avenue, Evanston, Illinois

Please send me by return mail your 7-day supply of Lady Esther Four-Purpose Face Cream; also all five shades of your Face Powder.

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(If you live in Canada, write Lady Esther, Ltd., Toronto, Ont.)

HARRY CARR'S Shooting Script



THIS IS WRITTEN in Honolulu where Hollywood comes for its mad moments.

Janet Gaynor has a cottage on the Kaneohe side and never mingles with the social life of Honolulu.

Ann Harding relaxes under the tropic moon with the army people.

Dolores Del Rio comes to a cottage on the beach at Waikiki with her husband. She made *Bird of Paradise* here three years ago.

Just about every author who ever punched a typewriter has written a story here. And it's the worst place on earth to try to write. Too much tropic moon.

Shirley Temple, visiting Honolulu, was this year's biggest event in the islands. Steel cables, used to hold back the crowds, were broken in the rush to greet her.

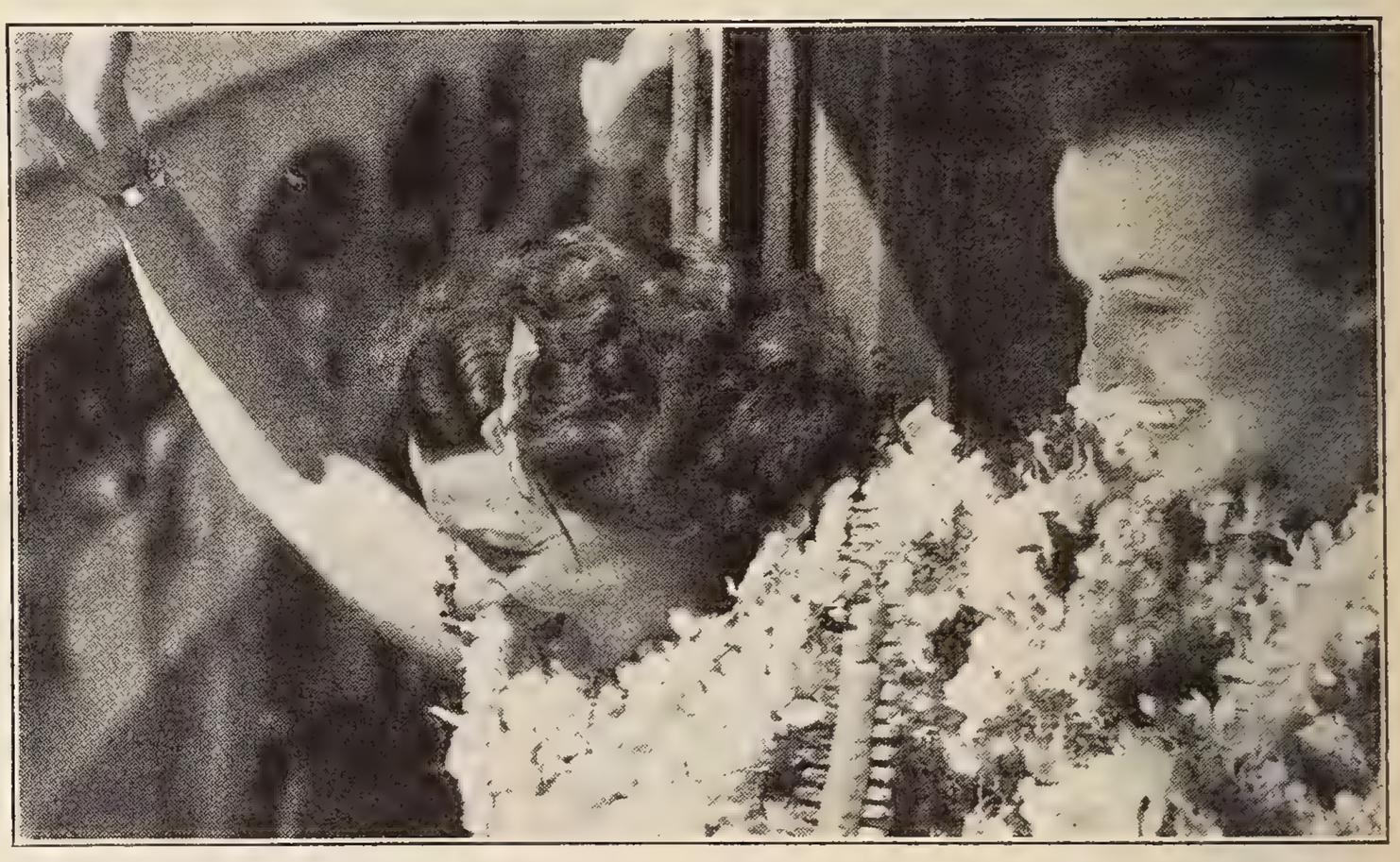
She stands without rivalry or competition as the greatest box office puller of the industry.

And Shirley flew in the face of Providence, tradition and all experience.

I once worked in a studio where we were trying to put over Baby Peggy as a screen star. I grew old and wicked under the strain. Baby Peggy just didn't "jell."



Hello, Hawaii! Shirley Temple and her father, George Temple, looking down from the deck of the Mariposa as they arrived in Honolulu for a long-earned vacation



Janet Gaynor and Margaret Lindsay had broad smiles for the crowds that greeted them in Honolulu. But Janet, once ensconced had nothing to do with Hawaii's social life . . .

As Jackie Coogan was then the child wonder, I was forced to the conclusion that the public adored little boys but had no time for little girls.

As a matter of fact, it really had no time for little boys either. Jackie never scored in but one real hit. His whole career consisted of coasting along on the success of *The Kid*. He died on his feet long before he grew up and retired.

I can't account for Shirley. The only thing that will ever stop her is that she is bound to grow up. They should have stunted her growth with whiskey when she was a kitten. She will grow and be married and I feel sorry for her husband. What he will have to live up to!

Garbo's Inhibitions

When she goes to Sweden Garbo can be her own free self again. I always wondered what she would do if she were not bound by the necessity of being a silent, mysterious figure. From the news bulletins it appeared that what her soul yearned to do was to fall off yacht masts and sprain her ankle.

Never mind, though. Greta will last forever on the screen—as long as she continues to be a mystery and does her yacht falling somewhere other than Hollywood.

Brooklyn's Wide Spaces

Harry Carey has celebrated his twenty-fifth year on the screen as a Western hero. He has outlasted them all.

The irony of it is that Carey was a young lawyer when the drammer called to him. He didn't know which end of a broncho went first and wildly protested when they cast him as a cowboy; and so far as I know has been protesting ever since that he isn't a cowhand and doesn't want to be.

On the other hand, Monte Blue, who was a real cowhand, begs and begs for chaps and a reata on the screen; but they pass him by in silent scorn when casting wild west parts. He will not do at all; he knows how to ride.

Shirley and the Harem

I learn, to my own not inconsiderable surprise, that the trade is no longer so much interested in Charlie Chaplin. They feel that the public has become so talkie conscious that it is impossible even for Charlie to remain silent and make much public commotion. If they are right, they are wrong. That is to say, they might be right in [*Continued on page* 51]

Mickey— MAESTRO OF MISCHIEF

This backstage baby grew up while only a kid! His man-sized ideas will please you

by MARIAN RHEA



Here is the Mickey Rooney you will see in *Midsummer Night's Dream*. His amazing performance dumbfounded even the great producer, Max Reinhardt

ONCE UPON a time, there was a boy who almost grew up too soon. But—he didn't. And thereby hangs a poignant tale of Hollywood. It is about Mickey Rooney and *A Midsummer Night's Dream*. . . .

Mickey Rooney was a real backstage baby. Both of his parents were old-timers in vaudeville. His mother, song and dance artist, filled her billings up to a month before Mickey was born and was back behind the footlights two weeks after.

When Mickey was eleven months old, he made his own stage début, dressed up in a tuxedo. When he was two, behind scenes as usual while his father and mother were playing a mid-western town, he wandered out on the stage while Sid Gold was doing his act and remarked:

"I c'n sing tha' song better'n you . . ." And did. For the next three years, he was booked with Gold in big time vaudeville.

Then he came to Hollywood. . . .

There's more. He was a success in pictures. He worked, worked hard. Learned all that complicated inside business that you have to know to make good in Hollywood—about camera angles, close-ups, how to get by in a world where everyone is out for himself. Won better and better parts. Grew to be a capable, finished actor, much in demand. Was signed to a long-term contract before he was twelve.

A lot for a boy not yet in his 'teens to accomplish, all this. It didn't leave him much time for the things that boys usually enjoy—not much time for play. He became the man of his family. Took care of his mother who was separated from his father by this time. Saved his money. Studied continually how to improve himself.

● YES, HE HAD that pert, snub nose of his pretty much to the grindstone, all right, did small, tow-headed Mickey. However, don't misunderstand me. He loved doing it! It was swell to be so important. Swell to see his mother happily ensconced in a nice little home, able to rest and enjoy herself after her long years on the road. He was wonderfully considerate. His mother, herself, told me something about that.

"Mickey always worried about me, when I was on the road," she said, "even when he was a tiny boy. Time and again he'd say to me—sometimes when I was ready to go on, maybe tired and flustered—he'd say to me: 'Mom, I don't want *You* to work! *I'm* goin' to work!' "

Well, he did. He worked hard and became famous. But he didn't do much else. He didn't have much fun. His life was too full of other things. And so, although still a child, really, he got to be a very serious young man. A young man with a great deal of poise and executive ability. A young man with the assured, breezy manner of a luncheon club president. A remarkable young man. . . .

● I REMEMBER the last time I saw him—before he was given the rôle of "Puck" [*Continued on page* 52]

FOR LOVERS OF *Music* AND LOVERS OF *Love*



The romantic idol of radio and opera comes to the screen — and triumphs in a sensational debut! Millions will thrill as Martini portrays a struggling young tenor who sings a song of love on the heart-strings of one woman and the purse-strings of another!

Here is a cast of famous names from the opera, the radio, the screen, the concert stage. Here is romance at its happiest, songs at their brightest, dances at their gayest!

NINO MARTINI, idol of the Metropolitan Opera and popular radio programs. With his magnetic personality, his magnificent voice, he flashes to stardom as the screen's new romantic hero.

HERE'S TO ROMANCE



MARIA GAMBARELLI, famous ballet dancer and protegé of Pavlowa.



SCHUMANN-HEINK, best loved of all operatic prima donnas, now brings her inspiring voice to the screen.

Beautiful **GENEVIEVE TOBIN**, sparkling in another sophisticated rôle.

A FOX PICTURE

A JESSE L. LASKY PRODUCTION with

NINO MARTINI

GENEVIEVE TOBIN

ANITA LOUISE

MARIA GAMBARELLI

MME. ERNESTINE SCHUMANN-HEINK

REGINALD DENNY

VICENTE ESCUDERO

world's greatest gypsy dancer

Directed by Alfred E. Green

HOLLYWOOD

EYE-WITNESS PHOTOS





Gene Raymond threw a birthday party at the Beverly Wilshire. I snapped him facing the camera with Marian Nixon, John Mack Brown and Jeanette MacDonald



Joan Crawford and Franchot Tone appear often at the night spots. They're glad to pose for pictures, but they won't tell me a single thing about those wedding rumors



I went to the Hollywood Bowl to catch this picture of Jimmy Dunn and Ruth Chatterton during one of the Symphony Under The Stars series

by Charlie Rhodes



They're on the air. It was Campbell Soup time, with Frances Langford, Rosalind Russell, Clark Gable, Louella Parsons and Jean Harlow gathered around the microphone



When I tried to snap Luise Rainer and Max Reinhardt, Jr., at Lamaze night club, the little star gave me a merry chase. When I finally caught up, she whirled around, mussed up her hair deliberately, and said, "All right, shoot!" I did

MY DAUGHTER

Pals, these two? The very closest! You'll love this colorful story on how they've spent the years



Wallace Beery became a close companion of Jean's during the filming of *China Seas*. When they weren't acting, he talked and she sewed over in a far corner



JEAN IS AN interesting combination of woman and child. Before she was born, I determined that I wouldn't be just a Mother, that I would also be her best friend. In making that resolution I realized that a best friend never interferes with the rights of another person; never adopts that superior "I know best" attitude; and I have never taken it with Jean. With the result that we have, through all the different stages of her life been, not only mother and daughter, but the closest of friends.

When she was tiny and helpless, I was the usual, doting, adoring mother, loving every little thing I could do for her and dreading to even think of the time when she would be capable of doing things for herself. I think the most tearful day of my life was when she announced that she wanted to take her bath "aw by mysef." I felt that my baby was growing away from me. However, I might have spared myself those foolish tears for although the years gave me a lovely, understanding friend, they did not rob me entirely of my baby.

● JEAN WAS NEVER a helpless child. From the time she could sit on the floor and put her right chubby foot into her left stubby shoe, she had an air of independence about her. Still to this day, she remains very childish in many ways.

One of her childish habits that she clings to is that only I must wake her up in the morning. Her room is separated from mine by what she chooses to call her "health room." This room contains a massage table, a hair drier, vitalizer, and other things necessary to health and beauty. In the morning the maid brings a glass of hot water and lemon juice to my room and I take it with me when I awaken Jean.

She always wakes up smiling. She drinks the liquid I have brought her and then hurries into her bath and I hurry into mine. It's always a little race to see who will finish first.

Then we both climb into my bed for breakfast which is served to us on a tray. As we eat we take pads and pencils and make our plans for the day. And I must say for Jean that she tries to plan her day so that she can spend as much time as possible with me.

● SOMETIMES WHEN I LOOK over her plans for the day I am amazed. It doesn't seem possible that one girl could do so many things. Yet she always carries out her plans without seeming to hurry or wear herself out. The secret of this is that she never wastes a moment—every appointment dovetails with the next, be it work or play.

From the time Jean first started to have her own ideas, she has discussed them with me frankly. To encourage that trait in her, I have never tried to force my opinions on her. I give advice naturally, but the final decision is and always has been, up to Jean. If her decision does not turn out for the best, I do not criticize; I only try to do everything I can to straighten matters out.

When Jean is working, her entire time is given over to her work and things pertaining to it; such as interviews, photographs, wardrobe fittings, and a dozen and one other things that picture people must crowd into a day. She usually takes her luncheon with her to the studio. Her luncheon consists of something very light but nourishing.

Jean cannot do without sleep. She must have, at least, nine hours every night. As soon as she finishes on the

JEAN HARLOW

By Mrs. Marino Bello

(as told to
Harmony Haynes)

The Command Story



Mother and daughter display many of the same characteristics in the above photo. Below, Jean and Clark Gable doing a scene together in *China Seas*

set, she goes to her dressing-room, removes her make-up, has her hair fingerwaved; and also has it shampooed, not less than three times a week. Jean is very fastidious; she cannot tolerate anything about her that isn't fresh and clean; and she feels that because her hair is so very light that it soils quickly.

Before she leaves the studio, wardrobe and other things necessary for the next day's work are in readiness so that it is fairly late when she arrives home. She immediately bathes, sometimes she has a massage and sometimes not, but she goes right to bed. She eats a little dinner of cottage cheese, she wouldn't think it was dinner if she didn't have her cottage cheese, three or four green vegetables, and a glass of milk. After dinner she visits a short time with me and then to sleep.

● The Days When she does not work are spent very much as any other young girl might spend them. Swimming, tennis, having friends in to luncheon or tea, or going over her wardrobe. She seldom goes out. She never did care to go out but she does like to have guests come to her home, especially if they drop in informally. I think that is due to the fact that Jean would rather serve than be served. Even when she and I are alone, she will slip into the kitchen and make rolls and serve them to me for luncheon as a little surprise.

Jean is really like a child about surprises. Anything and everything will please her if it is delivered as one. And even greater is her pleasure in surprising others. She loves birthdays or holidays.

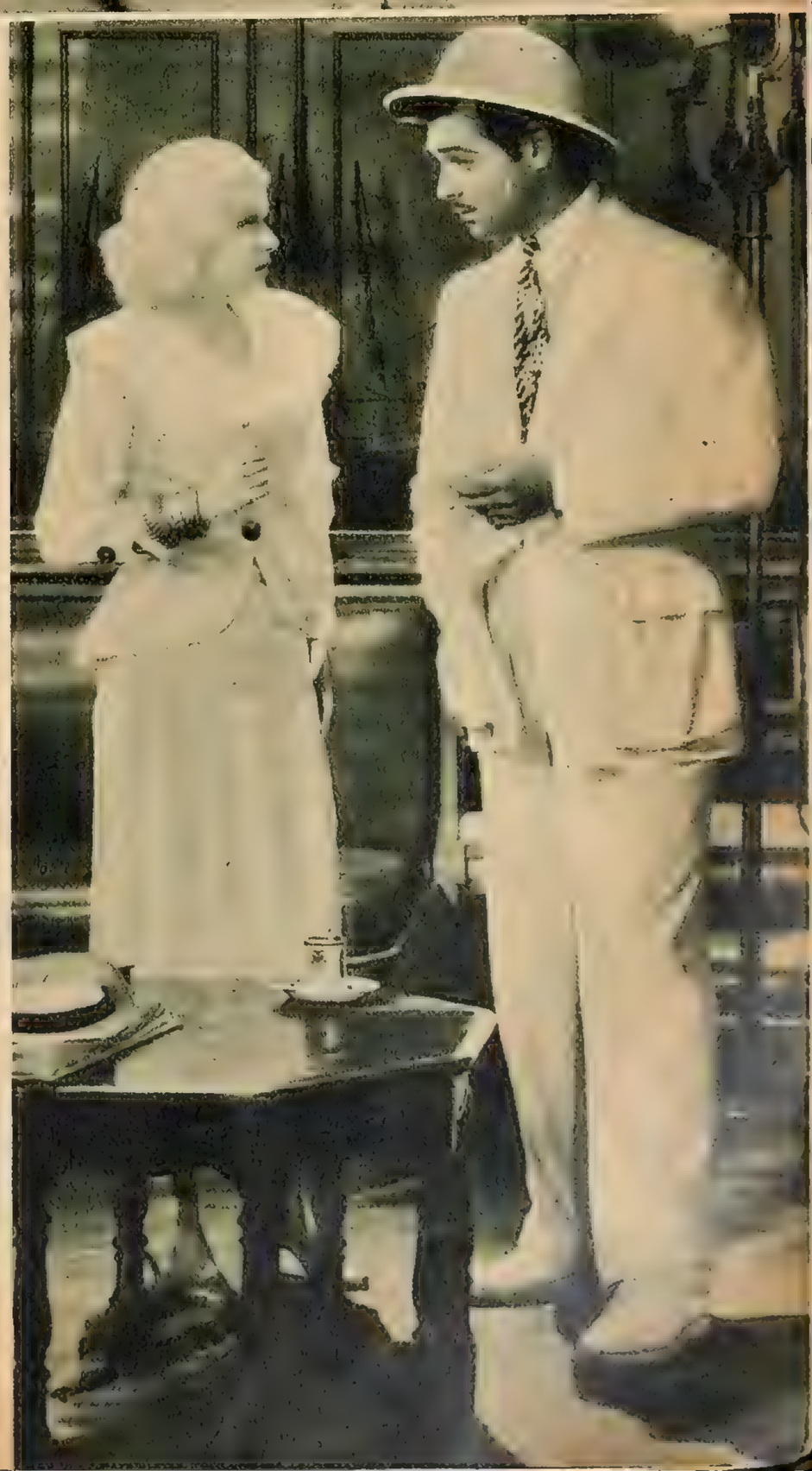
For instance on my birthday, Jean always gets up long before I am awake and covers my bed with flowers that she has picked from the garden. Then she awakens me with the song, *Happy Birthday to You!* The entire day is one surprise after the other until night time when the "real" surprise is delivered. And when her own birthday rolls around she seems to think it is another day in which the honors should be mine. On *her* last birthday, she presented *me* with a town car. It always seems as if she were thanking me for having given her life.

● She Likes To Be surprised herself. I know she would be extremely disappointed if I didn't hide colored easter eggs all over the house and grounds so she could hunt for them Easter morning. And Christmas! It wouldn't be Christmas, no matter how many lovely gifts she received, if she didn't find her stocking filled with silly little presents.

That is one reason she so loves her fans. They send her so many thoughtful little gifts and cards and letters. One girl recently sent her a little elephant hair ring for good luck and Jean wears it all the time. She never lets a letter go unanswered and never fails to acknowledge receipt of a gift.

Not so long ago she was made an honorary Fire Chief and given a "FIRE" sign and a blue light to put on her car. With it is given the privilege of going faster than the law ordinarily allows. Jean doesn't want to do that and I wouldn't permit the driver to go over thirty-five miles an hour under any circumstances so Jean never makes use of the privilege.

Yet she loves her light and her sign. Shortly after they were presented to her, a policeman stopped the car and thinking she had no right to them, wanted her [*Continued on page* 64]



10 *Rules For Love* from MAE WEST



Gloomy Gusses and all unmarried people beware! This intimate article is hilariously dangerous

By MADELEINE MATZEN

IF ANYONE COULD give you good, practical advice about holding that man of yours it would be Mae West. She's common sense personified. No fantastic notions tucked under HER pompadour! Calls a spade a spade! From her you get the truth at all times . . . and let the blushes fall where they may!

"I'm told," I said, "that you think a woman in love is stupid? When she's trying to land or hold onto her man she generally does the very thing that will send him flying in the opposite direction? I hear, too, that you said, 'NO WOMAN NEEDS TO LOSE THE GUY SHE WANTS!' Is it true? Come clean! Don't hold back anything!"

Mae grinned . . . that gamin grin of hers.

"Sure, it's true! Men are all alike . . . you've heard that one before. It's a saying as old as God so it must be so. I've doped it out this way. . . .

"If you're in love . . . quit pretendin' to be what you ain't! DON'T hang out the 'Hands Off' sign when all the time you want to be grabbed and held tight. Don't pull the old gag about never having been kissed . . . it'll make a regular guy run a mile! To men, competition is the spice of life!

"DON'T be afraid to spend money . . . especially on clothes! Men never fall in love with economical women . . . and this includes the Scotch. The wife who keeps her husband's nose to the grindstone making money for her to spend on chiffons and lace . . . holds her husband. He'll complain . . . sure! But he'll stick! No man enjoys holdin' an armful of scratchy calico when he could hold an armful of soft silk and chiffon. Would you?

● "IF YOU'VE gotta mind . . . DON'T let him get wise to it! Laugh at his jokes if it kills you! Hide your mind under a swell permanent or a henna rinse. Men don't like 'em clever and evasive. They like 'em dumb and obligin'!

"On the other hand DON'T be too dumb! Act as though you know enough to come in outa the rain. Let him see you can read the French words on the menu . . . if you do he'll figger you've been out before.

"Graduate from the kitchen! There's a restaurant in every block. Don't try for those pies like mother NEVER made. Go places with him. If your face gets as red as a beet hanging over the kitchen stove it's ten to one he'll go stepping with someone else . . . someone who doesn't know the difference between a frying pan and a roaster. Could you blame him?

"Let him [*Continued on page 50*]

Mae's Rules for Love

1. DON'T hang out the "Hands Off" sign! "Danger—Men At Work" is better.
2. DON'T economize on clothes! Cleopatra in gingham never would have made her mark . . . or anyone else.
3. DON'T let him know you're smart! Be smart enough to keep him guessing.
4. DON'T be too dumb, either! An empty attic never attracts anything but bats.
5. DON'T be too domestic! It's all right to be a helpmate but don't hang over a kitchen stove while your mate helps himself to someone else.
6. DON'T wait on him! The woman who runs errands can't hope to run a man.
7. DON'T be afraid to know more than one guy at a time!
8. DON'T diet! A curve isn't the shortest distance between two points . . . but it's more interesting.
9. DON'T cheat! Cheaters never prosper.
10. DON'T rake up the past!



Three familiar Hollywood figures attend a sports event together! Mae West, center, is seen with James Timony, her manager and sister, Beverly West

The Truth About MARY ASTOR

We criticized her for remaining silent—now we give you Mary Astor's own story of her troubles!

by JERRY LANE



With *Page Miss Glory* Mary Astor has completed her one hundred and eleventh picture—yet no one has ever seen her on the screen.

I mean the *real* Mary Astor. The remarkably interesting, essentially human young woman it has been my privilege to know for a number of years.

It's partly Hollywood's fault that she has remained so shadowed. And it is partly her own. . . . That's what comes of having a rather austere little Madonna face and the soul of a singing gypsy. As a matter of fact I believe Mary's ancestors betrayed her. A swashbuckling, lovable old Portuguese grand-sire poured liquid fire into her veins even while German and Scotch progenitors were giving her a fierce honesty and magnificent but stubborn ideals. As a result she is the least understood woman in filmdom. And one of the most likable. . . .

For months now reporters have been trying to get "her side of the story" of her divorce from Dr. Franklyn Thorpe, eminent Los Angeles physician, and about her baby. Mary answers them by doing one of two things. Either she remains altogether silent or she looks thoughtful while the boys reach gleefully for their pencils, and say—"Gentlemen, the time has come for me to talk . . . of cabbages and kings."

● The Truth Is, Mary hates "sob" stories and "sympathetic angles" with a whole-hearted gusto that does your heart good. And if her silence leads sometimes to outlandish misrepresentation — well, she shrugs. A gallant little gesture that is somehow braver than words.

Hollywood undoubtedly deserves some of the criticism hurled at it but on the other hand there has been an appalling amount of this misrepresentation. Perhaps a great deal of it is due to the public confusing the stars with the parts they play. Norma Shearer, for instance—there's not a happier or more devoted wife and mother in the whole colony. But everyone got to thinking of her as a brazen little sophisticate because of those naughty rôles she played. She did *Smilin' Through* and *The Barretts of Wimpole Street* just in time to save her career.

Mary wasn't so fortunate. The characters she's had to portray have been stuffy heroines or frozen meanies. So that when the papers played up her divorce a lot of people went around with that I-told-you-so expression on their faces. "They say she's given up her baby. Just like her, isn't it?" Like her . . .?

● Come With Me a minute to the house she lives in, where famous artists and celebrities of all kinds are always flocking. For that quick intelligence of hers draws Hollywood's brain moguls like a magnet. It's something of a shock, of course, when you first meet [*Continued on page* 56]

—Acme Photos

Mary Astor (top) was left a widow when Kenneth Hawks, (in oval) was killed in a plane crash. Bottom photo shows her in Hawaii with her baby and husband Thorpe

HOLLYWOOD SPOTLIGHTS

They've Got A new convert out at Reliance Pictures who is expected to give a good account of his talents in *The Melody Lingers On,* a production starring Josephine Hutchinson.

New Yorkers know George Houston well enough. He has been in every sort of Broadway stage production, and he has an opera voice that knocks them all cold. Besides that, he is a very handsome 35-year-old actor who has done more things in life than any ten others in the business.

As a child George Houston led his blind father, Rev. Thomas Houston, on an evangelical tour of America and Great Britain. They held religious meetings on street corners, George singing in a high soprano voice (which is now baritone) and his sightless father in a vocal range from the top C of a tenor to the low C of a bass.

As a prep school student George startled the athletic world by doing the 100 yard dash in 10 seconds flat. He turned out to be a triple-threat man, the pride of Blair Academy. After that he studied music, then went to France as an ambulance driver in the war. He holds the Croix de Guerre. The war ended, he played football at Rutgers. He became a sailor on a tramp steamer, then a "dock walloper" in the West Indies. Returning to America, George became a bank messenger, then a school teacher, and finally a singer. Since then he has appeared in many New York hits.

And why did Houston come to Hollywood? Because he thinks the films are the ideal vehicles for acting. He believes that opera is primarily the ridiculous, musical comedies little more believable, legitimate stage exaggerated. George Houston is out to prove his theory that if a man is light enough on his emotional feet, he's bound to do his best work in motion pictures.

Hollywood's Old Fashioned Ways

Hollywood has somehow slipped a cog in the wheels of Time. It has gone back to knitting, for one thing, Afghans like grandmother used to make. And old-fashioned games are raging lustily.

There's one that Sally Eilers plays which will drive any sane group crazy, within twenty minutes. Object is to discover what it is her "grandmother doesn't like.

"My grandmother likes cake but she doesn't like crumpets" is a sample statement.

You ask her questions, trying to discover what her alleged grandmother abhors, until you faint from exhaustion. Sally calmly answers your question "Does she dislike apples?" with: "Oh, she likes apples but she doesn't like turnips."

Finally, if you are a genius, you discover that the "grandmother" doesn't like anything with "t" in it!

A Rash Promise To Our Readers

Gene Raymond has another game which is now the rage at after dinner parties in the colony. It's so old that it's new again, and more fun than Allison Skipworth shuting-the-shutes at Venice.

We played it the other evening at Helen Ferguson's. Ralph and Catherine Bellamy were just as mystified by the game as the rest of us, proving that even a star can't cope with the games that made grandma skip with joy.

Gene would go out of the room, and the rest of us would name an object. Helen would then point to various objects in the room, and without slipping once, Gene always guessed it.

Well, we tried blindfolding him, making him feel the objects. We did everything but hang him out a window to make it difficult, and always he was able to tell us which object we had chosen. A magician from Chicago named Godfrey told us how, but we don't want to spoil all Gene's fun. So if you'll send in a stamped, self-addressed envelope, we'll mail you the secret. Then you can have a grand time, driving all your friends crazy!

If you're really interested, and your letters prove it, we will tell you some more of the parlor games that catch the interest of the stars on cool autumn nights. They're playing games everywhere.

HOLLYWOOD

Tailspin Tommy » » » Clark Williams, Jean Rogers



Millions of kids, from 8 to 80 follow the hairbreadth adventures of Tailspin Tommy, created by Hal Forrest. Hal, a daredevil flyer, who started Tommy ten years ago, has as many fans as a movie star

Jean Rogers rehearses a scene on location with Bryant Washburn. Jean, blond and beautiful, is a newcomer to films whose first hit was in *Stormy*. Now she shares the sky thrills with Clark Williams



Here's a candid camera shot during a lull in the warm business of making pictures—Tailspin stands treat. With everyone panting from the heat, Clark staged an impromptu party by passing cold drinks to players

And here's Tailspin Tommy ready for the take-off. When the action got into the clouds the cast cooled off—and there's plenty of flying in this picture. Some of the thrilling scenes take place on a Zeppelin

From Pearls and Gold to Pictures



—*Photo by Charles Rhodes*

Errol (Captain Blood) Flynn and his bride Lili Damita, celebrated his first major rôle with a party at the Trocadero

Errol Flynn, A Young Irishman with a flair for adventure in far places, feels the Hollywood spotlight, warm, dazzling, exciting, shining in his eyes this month. Warner Brothers, courageously disregarding the fact that he is a complete unknown, have turned him into Captain Blood, to take the lead in that swashbuckling romance of Sabatini's.

Like all the gay young blades who are setting Hollywood afire these days, Flynn is a strapping six-footer. Six feet-two, to be exact; an inch shorter than Paramount's Fred MacMurray, but the same height as RKO's Randy Scott, and two inches taller than Metro's big bet, Bob Taylor. These lads would tower over Doug Fairbanks, Dick Barthelmess and other stars of the silents.

Errol Flynn needs a build like that to carry the load of Warner's big production, although there will be, thankfully, Olivia de Havilland to rely on, and a cast of splendid veterans to ease him over the tough spots.

Flynn's tests show him to be an ideal Captain Blood, and Warners chose him over their best stars. George Brent was the closest contender, but George hates costume stuff and apparently showed it in his tests. *Captain Blood,* naturally, is a picture of such magnitude that it will be the making of Flynn. It will be one of the hit pictures of the year because it's what is known as a "natural"—it has everything from drama, setting, dialogue and pictorial values on to sure fire box office appeal.

He is a delight to copy writers, for Flynn's few years have been jammed with romantic adventures. You can spot the outdoor man by what he eats. Flynn pushed back the lace cuffs of his wine colored buccaneer's coat and tackled a big plate of fried eggs and bacon the day we sat down to lunch with him. It's the one dish a wanderer can rely on, in the bush or on main-street.

● A Curious Coincidence attends his first film adventure, which was a chronological narrative of the mutiny of the Bounty made by a British firm some years ago. Flynn, being a direct descendant of Fletcher Christian, who led the mutiny, was given the rôle of his ancestor. Their adventures in [*Continued on page* 61]

Twinkling Toes » » » » » » » » » Shirley Temple



Wearing her favorite pink dress, Shirley does this dance in her new Fox hit, *Curly Top*



Ann's new home in Beverly Hills has captured all of her spare time of late. Here she is smiling from a high perch in the home.

Ann Sothern Has Lost Herself!

Now that she is somebody, Ann Sothern is nobody! It's quite involved, you see, for a short time ago Ann was most certainly nobody, and she has come to be a very important somebody in Hollywood. Contradictory? Let's see.

Just To Be "plain Ann," she confesses, is a luxury she hasn't enjoyed for a long, long time.

A month ago she was Mimi, the temperamental moppet of *Folies Bergere.* This month she is Linda Henry who adorns *The Girl Friend.* Next month, she will be someone else, different from either, but as all-absorbing as these two creations of her play-acting world have been. Ann Sothern has been a great many different women since her performance in Columbia's *Eight Bells* catapulted her to sudden stardom, but she hasn't found time, she insists—even for five minutes—to lay aside the screen character to find the real Ann Sothern.

"If only I could be myself . . ." says Ann.

Self is something one discards, this beautiful Scandinavian girl has decided, when one becomes an actress.

"It's not that I'm on the set twenty-four hours a day," she says. "I'm not. But playing a part is different from sitting at a typewriter eight hours a day or working in a shop. The person you're playing becomes a part of you, somehow, and refuses to be put aside with your costumes and make-up when the hour comes to leave the studio and go home."

Never to be allowed to be one's self, she would have you believe, is the price of stardom.

● Ann Was In costume for *The Girl Friend* when she took time out to lament her fate. Linda Henry, heroine of the picture, is a winsome lass of the wide-open spaces in ruffled organdies and with plaited hair. And Ann claims she can't even go shopping these days without buying the guileless clothes and the [*Continued on page* 54]

Acquiring a Blister » » « « Ann Sothern









—Photos by Victor Haveman

A Hollywood Husband Makes Good



Here's a happy Hollywood marriage! Hal Mohr and charming Evelyn Venable show devotion always

It Was On December seventh of last year that tall and handsome Hal Mohr led the sweet and charming Evelyn Venable to the altar.

There were the usual flowers, smiles, tears—and predictions. There are always predictions in Hollywood when anyone is married, especially if the bride is a successful actress and the groom is not an actor. As Mr. Mohr is a cameraman, the town prognosticators at once started "wondering" how long the match would last—when the Mohrs would come to the parting of the ways over the fact that she would be earning more money than her husband.

Knowing Hollywood, Hal and Evelyn didn't even bother to wonder what was being said. They had ideas of their own on how to work out their future. Sensible ideas, too.

"In the first place," Hal told us a few days after the wedding, "I am not going to be 'Mr. Evelyn Venable.' I believe that both a husband and a wife should preserve their own individuality. A man must march onward along the pathway of his own career no matter what the position of his wife. If she is famous and he is obscure he must forget their difference of position and hew to his own line with the idea in mind constantly that he is just as important in the general scheme of things as his wife. If he does not do this he will soon find himself suffering from an inferiority complex. His work will fall off in quality. He will become a nonentity.

"A man who marries a woman who is in the public eye is always watched closely by his wife's public. He is on the spot as soon as the wedding ceremony is over. Everyone wants to see if he is going to live off his wife's money; if he is going to bask in her reflected glory; if he will be content to spend the remainder of his life as 'his wife's husband.'

● "I Have Certain definite ideas for my own future career. Now that I have been lucky enough to marry such a woman as Evelyn, I *know* I shall achieve [*Continued on page* 63]

A Bull's Eye » » « « George Breakston









—Photos by Charles Rhodes

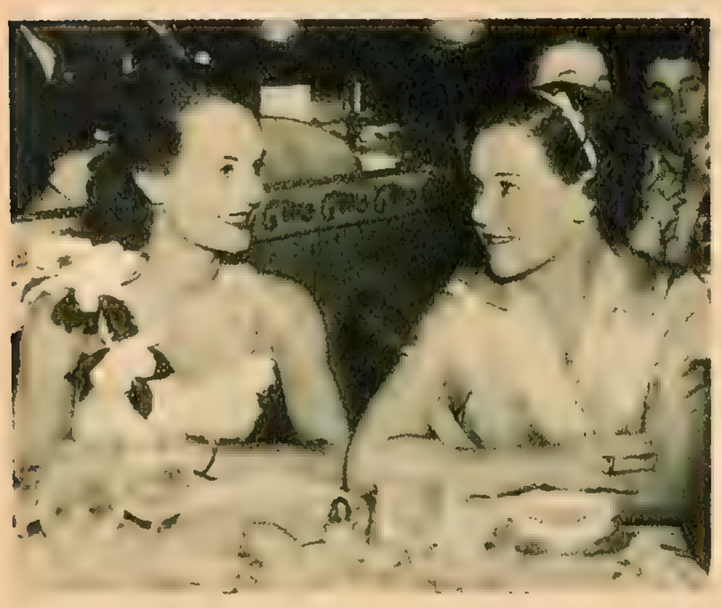
A DATE WITH *Rochelle Hudson*

by JAMES ACKER



—*Photos by Charles Rhodes*

Rochelle Hudson and her escort, James Acker, snapped at the Cocoanut Grove with Jimmy Manos, genial maitre-de-hotel



Rochelle and Marjorie Keeler, Ruby's sister, recalled adventures in a picture they made together. Marjorie is dancing at the Grove



Dancing to the strains of Eddie Duchin's orchestra was a thrill to these merry-makers



Rochelle joins in the song as she and Mr. Acker are serenaded by Marcel Lamaze's troubadours in his night spot, Cafe Lamaze

I HAD A DATE with Rochelle Hudson! Walking up to her front door in Beverly Hills, I still couldn't believe it. How could any fellow be so lucky as that?

When I came out to Hollywood for a vacation I had one ambition—just to see her, and maybe talk to her. Although what an engineer from the University of Minnesota could find to say to a star that would interest her, I couldn't guess.

So you can imagine how I felt when I pushed the door bell. Instead of a ring, it gave out musical chimes! Now I was sure I was dreaming.

A very lovely lady let me in, and I knew without being told that this was Rochelle's mother. When she smiled I was sure of it.

"Rochelle's just putting on your gardenias," she said. "She'll be right down."

I'm sure all my wits left me then. She would appear in a moment, wearing my corsage! Even my knees felt weak, like the day I walked into class for the final exam in higher calculus.

And then she appeared.

Down graceful white stairs she came, and held out her hand in a cheery greeting that suddenly made the world all right again. Under a black velvet cape gleamed a white taffeta gown that rustled as she walked, and her creamy sun tanned skin glowed against the huge Mystery gardenias across her throat.

"I'm famished!" she exclaimed.

● THAT SAVED ME. After all, she was real, and not just something a poet might imagine. In a few moments we had decided where to dine. But first we had to take a peek at her new house, which Rochelle earned all herself.

"I won't be satisfied until I can have a wedding here and see a bride walking down these stairs," she said. "They were just made for a wedding!"

"Yours?" I hinted, but Rochelle smilingly shook her head.

We stepped into the spacious sitting room, where she showed me several of her oil paintings. There was one —three slender birches by a blue pool, that made me think of the beautiful St. Croix valley in Minnesota, where even a student of logarithms is not insensible to still pools and white birch trees.

But we were hungry. Mrs. Hudson waved goodbye and we whisked away in the Ford that had taken me across country to Hollywood. Rochelle, too, drives a Ford every day to 20th Century-Fox, out at Movietone City.

"You know, I like to dress up like this," she confessed. "It's such a relief after weeks of wearing old clothes in *Way Down East*. Day after day I would have to get into a ragged coat, and simply wallow in grime. I'd come home and dress for dinner just for pure relief, and then take off my finery and plump into bed, worn out."

If you ever watched them make pictures, you'd know how Rochelle felt. The star of *Way Down East* is, as you can see, a very human little girl. We talked about pictures on our way to the Ambassador's Cocoanut Grove, favorite dining spot of the movie colony.

I told her how much all the engineers in the Engineering School at the U rate her as absolute tops, which was no flattery but a plain report. Our idolatry in fact dates back to *Are These Our Children?* and we've all cut classes to see her in *Les Miserables*, her Will Rogers films, *Imitation of Life*, *Curly Top*, and all the others.

[*Continued on page* 39]



Rochelle and the engineer from Minnesota who escorted 20th Century-Fox's brand new star on an exciting tour of Hollywood, snapped at the door of her new home

MEMORIES of Will Rogers

by Ed Churchill

THEY ARE STILL talking about Will Rogers in Hollywood. They still will, in the years to come, even as they remember Marie Dressler now, long after her death. Each was so human, so understanding, and so charitable.

Will Rogers' own family didn't want him to make that last flight into the Arctic. Never before had they seriously objected to his air roaming. He had flown nearly two hundred thousand miles without a mishap. His eagle spirit had looked down upon two continents; he had winged his way over the mighty Andes as a part of the routine of air travel.

Was it any wonder, then, that Will Rogers felt no fear in climbing aboard a plane with Wiley Post, who had spanned the whole world alone? He sent Wiley on his way north, then stole out to the airport and boarded a transport ship himself. A few days later these two fearless men met again at Seattle and winged away on their last flight.

When aviation first came into its own, one might have expected Will Rogers to duck his head in that lovable, inimitable way and mutter, "Mebbe I better stay out of them newfangled contraptions. They ain't any too safe."

Instead, he put his indefatigable spirit behind the new mode of travel, and helped it through the difficult stages of infancy. He was always helping out, with money and with personal enthusiasm.

On the set he was as unassuming and friendly as anywhere else. He once sent the whole company into shrieks of laughter when he arrived a few minutes late in a dilapidated old machine.

"Hold everything," he called to the director as he ran to the rumble seat. Opening it with a jerk, he yanked out his makeup kit and hurriedly smeared on grease paint. A moment later he was loping across the ground toward the set.

Friends recall the time that he was introduced at the White House to President Coolidge. The formalities of exchanging names being completed, Will Rogers stuck out his hand, grinned and said, "What's the name, please?" He was rewarded with a generous chuckle from the President.

No other person was as adept at mixing political sagacity with satire as Will Rogers. Because he could get pointed remarks across without being taken seriously, he revealed many a vulnerable spot on political big-wigs without bringing them personal ridicule.

His friends were legion. If he had any enemies, no one has ever met them. He had the facility of standing on neutral ground and pointing out fallacies on both sides of

[*Continued on page* 59]

Last night
As the dying sun
Cast a golden glow
Over the evening sea;
Last night, I say,
I gazed into the scarlet splendor
Of the skies;
And far below, a little steamer
Wandered into the west.
Overhead, an airplane
Slipped beyond the horizon.
And then, in the measureless calm
Of understanding
I knew why the Dead
Never bother to return.

—TED MAGEE





The noted humorist and his wife, Betty Blake Rogers, represented the most steadfast marriage in Hollywood. The photo above was taken a short time before his death. Left, the original Will Rogers polo team that was so often seen at the Riviera Country Club Field: Johnny Mack Brown (far left), Rogers, Charlie Farrell and Big Boy Williams

Carole Lombard Discusses—

A Woman's Dangerous Age

by MARK DOWLING

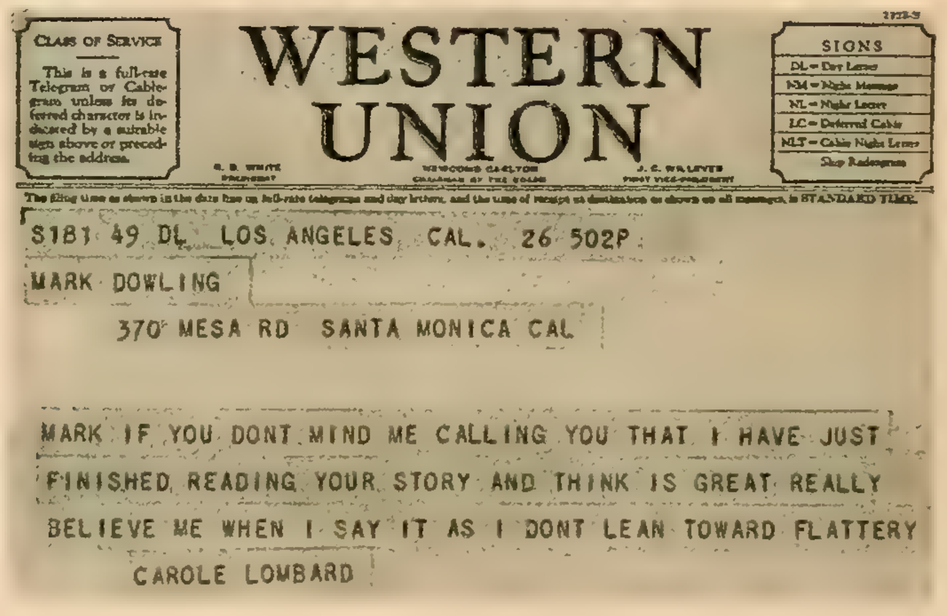
PROFESSORS AND PSYCHOLOGISTS choose the "frivolous" forties or the "terrible" teens, but the glamorous blond movie star, Carole Lombard, suggests another age fraught with dangers to women in regard to love and marriage, life and careers. "The teens have their problems," she admitted, "but a girl is still so young that her mistakes aren't fatal then."

She paused, snuffing out a cigarette in a white milk-glass ash tray.

"When the hey-nonny-nonny period of her teens is over, a woman feels rather sure of herself. She's had a little success with men. She thinks her own 'line' and her personality pretty fetching. She is apt to sit back and relax—*and she's living through a time when every act and decision determines the sort of person she'll be all the rest of her life!*

"That's just one reason why I believe the early and middle twenties are dangerous to women—the temptation to become stagnant instead of continuing to grow!"

Certainly there was nothing stagnant about Carole as she talked, vibrantly restless the day before starting work on her latest picture, *Hands Across the Table*. Colorful excitement filled her exotic dressing room. The movies at their most glamorous! Travis Banton, world-famed designer, stopped in to ask her advice about a gown. "Better use a heavy material, or it will need pressing after each shot," she suggested wisely. A studio florist called for orders. "Little ferns on the shelves," Carole told him. "The usual white lilies on the table." Fieldsie, the star's friend and secretary, rattled off appointments over the telephone.



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MARK DOWLING

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CAROLE LOMBARD

● NO WONDER CAROLE feels that she has passed through the dangerous age—in experience if not in years!

"It isn't just Hollywood which matured me so quickly," she explained. "It's having worked for my living ever since I was fifteen. Ever since then I've been thrown with intelligent and cultured men, writers and directors and artists.

"This kept [*Continued on page* 48]

HOLLYWOOD

CLARK GABLE, *A Nice Mugg*

Jimmy picked a man sized job when he decided to interview Gable! This is for men only

by James Gleason



Here's Gleason, your demon reporter, with Gable himself, who couldn't be more close-mouthed if he used a zipper!

THIS IS NOT FOR WOMEN. If you are a female . . . of any age . . . don't read this, it won't interest you in the least. It should be labeled, in fact—FOR MEN ONLY. Oh, well—since you insist—go ahead and read it then.

How come I came to interview that guy Gable doesn't matter, the fact that I did interview him and got plenty out of it, does.

From the time the date for the interview was made until it actually came off I was busy trying to figure out a lot of questions I'd ask him. Hah! I never asked one of them! We got nicely seated in his dressing room, when—just to break the ice I said: "By the way, Clark, how're the ponies?" Well, that was all. Off we went in a cloud of—*well*, anyway, off we went. He told me about *his* horses and I told about *mine*—then we tried to talk each other down about all our horses. Just a couple of horsemen going to it. I didn't get in one question I'd meant to ask him. I did, however, find out one thing: *What he is aiming at when he quits pictures and settles down*—yeah, you've guessed it—HORSES. He aims to have a breeding farm, somewhere, and breed fine horses. Mostly thoroughbreds for racing, but I imagine he'll raise a few polo ponies and some jumpers and gaited show horses too—but the racing thoroughbreds will predominate. He loves to see the horses go galloping around the turf.



He didn't bring it back alive! Clarence Brown, M-G-M director, shows Clark Gable the rattles off a diamond-back rattlesnake he killed in Beverly Hills

● And What A Goal that is to aim at! And the best of it is, he'll be good at it too. He's good at everything he tries—skeet—he's a swell shot; riding—in all its forms and that includes polo. (The studio won't let him play, that is, only between pictures. And as far as he's concerned that spells no dice). But he'd make a honey of a polo player; acting—well, I'LL leave that to you—for me he's *swell*. The only thing he does that he doesn't do well is talk about himself. At doing that the guy is a dead loss. And you're talking to a mugg who knows.

He'll talk about pictures—the stories—fellow actors—the stage—carrots—diets — the trout season — who's the best in the heavyweight class—the price of silver—whole wheat vs. white bread—the N. R. A.—or which is the best liniment for a bowed tendon in a horse—but don't ever—if you live to be a hundred years old—DON'T EVER ask him about Clark Gable. He won't even give you a hint. For instance—how's this for a few questions and answers:

Q. How are you going to be in this picture? (*Mutiny on the Bounty.*)

A. Yeah. What's your horse for the Santa Anita Handicap?

Q. You were swell in *It Happened One Night.*

A. I'll bet the salmon are running in Oregon now.

Q. Who do you think you're most popular with — women or men?

A. I made twenty-five straight skeet-shooting against Captain Billy Fawcett.

Q. Do you lose

[*Continued on page 47*]

Stars Own Stories

THE MAN Grew

Love kiddies? Norman Taurog can't resist them! That's why he turns out grand kid pictures!



Yawning? No—Baby LeRoy is just laughing up his sleeve over what he did with Mr. Taurog's watch!

HOLLYWOOD CHILDREN NEED Norman Taurog as much as they need Santa Claus!

The "man who has never grown up" has been filling picture kids' stockings for years.

Looking over the roster of the famous kids this director has either discovered or developed, we may as well begin with Jack Cooper, the immortal "Skippy." To all Hollywood picture kids, the sympathetic, understanding and boyish director is always "Uncle Norm." But, to Jackie Cooper he is *really* "Uncle Norm."

Back in the Skippy, Sooky and Huckleberry Finn days of 1931 there were, besides Jackie Cooper, Junior Durkin, who has since grown up, Jackie and Bobby Coogan, Jackie Searle, Ben Alexander and Mitzi Green. More recently there are Virginia Weidler, Jimmy Butler, George Breakston, David Jack Holt and last but not least Baby LeRoy.

Ever since he won the Academy Award by his direction of *Skippy*, Taurog delivered an ultimatum to the Paramount studio. No more kid pictures! He didn't want to be "typed" in Hollywood. Accordingly, he set forth to direct Bing Crosby, Maurice Chevalier, W. C. Fields and other grown up stars.

But alas, everywhere the director went in the studio or out, he was sure to run into a couple of his small pals.

David Holt started out as one of Norman Taurog's protégés. In his one year career, he has played important rôles in five pictures

"Hey, Uncle Norm, wait a minute." Good-naturedly, the director would hearken to the "stop" signal, while the youngsters, whether singly or in groups, assailed him.

"Listen, pal, when are you going to put us in another picture? We gotta finish that game we were playing, you remember. Say pal didn't we have a lotta fun?"

Invariably, Uncle Norm was sunk. Invariably, the director's grown-up pals would be convulsed to see him take off for the nearest ice cream parlor or department store completely surrounded by high-pitched yells, shrieks of glee and excited kids.

Invariably, the director would wind up back in the studio producers' office with a swell idea.

● THE SCENE WOULD go something like this:

"There's a great spot in this story for a kid," says Taurog, enthusiastically. "One of those wistful regular little fellers who tug at your heart strings. It's just what the story needs."

"Yeah, I know," agrees the producer, "that's what the writers wanted to do, but I knew you wouldn't stand for any more kid pictures."

Whereupon the director covers his sheepishness by waxing indignant. "Who said I wouldn't have kids?" he roars. "I did say I didn't want to make any more kid pictures, but I didn't say anything about not using kids in a picture when there's the right spot for



Virginia Weidler proves to John Beal in *Laddie* that charm can go with pigtails

WHO NEVER Up

by SCOOP CONLON



Mr. Taurog, who is Jackie Cooper's uncle, suspects foul play with Jackie creeping up from behind. They're the pair that captured the Academy Award with *Skippy*

them. Bing is the star of the story. isn't he? The kids will only be incidental."

The producer gives in, and after the director departs, he indulges in several hearty laughs and maybe a little celebration. He knows that kids in a Taurog picture, even if it boasts sure-fire grown-up stars like Bing Crosby or W. C. Fields spells just that much more money at the box-offices.

Taurog always manages to come up with new and promising children in most of his pictures. It wasn't long after he and his nephew, Jackie Cooper, shook hands and parted artistic company, than he cropped out with Baby LeRoy. It was the director's knowing eye and intuition that selected this unusual baby from a thousand-and-one applicants in a contest for the Maurice Chevalier picture, *A Bedtime Story.*

While this picture was rated as one of the funniest comedies of the year, there was nothing funnier in the picture than what actually happened between the Baby and Uncle Norm. As LeRoy was only a year of age, and much too young for the wily director of youngsters to work his uncanny knowledge of child-psychology, Taurog was forced to resort to the tried-and-true home methods of attracting and holding the child's attention.

In the scene Chevalier lets the baby play with his watch. LeRoy immediately hurls the watch on the floor, breaking it. Whereupon, Maurice with keen delight wangles his valet, Edward Everett Horton, to let the baby play with his timepiece. The audiences howled with delight anticipating what was going to happen to Horton's watch. It did, of course.

Behind the scenes the laugh was really on Taurog. It happened to be his own watch Baby LeRoy broke.

● When The Censorship drive hit Hollywood recently Norman was persuaded by the studio to direct *Mrs. Wiggs of the Cabbage Patch.* It was rightfully figured that this good old-fashined homey picture would prove a cleanup, particularly with the great kid director guiding Pauline Lord and her five children. These were Jimmy Butler and George Breakston as the boys, and Carmencita Johnson, Edith Fellows and Virginia Weidler as the immortal Asia, Australia and Europena Wiggs, respectively.

This quaint little Virginia Weidler, who has since proven up to Taurog's predictions, is quite a personality.

"I'll hold my breath and get black in the face," she threatened on the set one day when she happened to want an ice cream cone very badly. Apparently the little girl was very much taken with the possibilities of that famous line in the book. When the director got through laughing at the funny little face Virginia made when she held her breath, he immediately decided to build the comedy effect. Not only did it become one of the biggest running laughs in the picture, but this keen directorial touch in developing child personality made little Virginia Weidler famous over night.

Taurog did manage to dispense with kids when he made the musical hit *College Rhythm,* but when he was assigned to direct *The Big Broadcast,* a musical which weds the radio and motion picture he incorporated a sketch for the wistful five-year-old David Jack Holt and his pet actress Virginia Weidler.

Things weren't going so well the day I was on the set. The kids were full of play. They couldn't keep their minds on the scene. Finally, in desperation, Taurog resorted to subtle bribery. He took Davy to one side:

"Listen, pal," says Norman, "I understand you're quite a skater."

Davy's chest swelled out in pride. "I sure am, pal," he replied. "How you doin?' Uncle Norm?"

"Well, I'm pretty good too," admitted the director, "I like kids who can skate. You know, pal, if you can get in to this scene and give it the works I know where [*Continued on page* 44]

KITTY CARLISLE'S "BIG

by MARIAN RHEA



AUTUMN DAYS ARE Big Game days! And that doesn't mean a signal to sling your rifle over your shoulder and go hunting for bear, either. Big Games mean something different, but equally exciting, to most people these days—at least out here in Hollywood.

They mean FOOTBALL. . . . Days when you put on your newest swagger clothes, meet your best friends for lunch, then drive to the stadium for an afternoon of thrills. That is the program when the Game is at home. . . . Days when you pack your bags full of those same new clothes, never forgetting something completely ravishing for Big Game night, get into your car or onto the train and follow your favorite team 'way across state, sometimes even spending a night en route, for that same afternoon of thrills. . . .

Days which, instead of being the "melancholy days, saddest of the year" that Bryant wrote about, are the most replete with good times!

Consider the Big Game week-end that Kitty Carlisle of the lovely dark eyes and hair and silver voice is contemplating before the end of this month. She is going North by motor with some friends, leaving on a Friday morning and returning on Monday. And this is a strange thing. . . . At least, it undoubtedly will seem strange to most American girls who know football almost as well as they know how to powder their noses. *Kitty has never seen a football game!* She confided this to me one afternoon when I stopped in at her Beverly Wilshire apartment for tea.





Kitty is wearing her hunter's green velveteen suit which is just the thing for autumn out-of-doors events. You may have such a suit, too. Just order Pattern No. 515 illustrated above, right. It is available in sizes 14, 16, 18 years and 36, 38, 40-inches bust

"Tea for two!" You know that this is the situation because with Kitty Carlisle looking as lovely as she does in this black velvet day time formal, she would never be allowed to drink her tea alone! The gown is made with net sleeves, banded in ribbon and her hat—only Kitty could wear it demurely perched on the back of her head, this way—is of the saucer variety, trimmed with a tiny veil. Her slippers are black suede

● HOWEVER — ALTHOUGH KITTY may never have seen a football game, she certainly knows the kind of clothes you should have for one of those Big Game week-ends! She bought new ones for the trip and that day I had tea with her tried them all on for

GAME" WARDROBE

Kitty's smart new fall clothes add to the thrill of seeing her "very first" football game!

me. . . . They were absolutely perfect for such an excursion and wonderfully becoming as well.

First, there was her green velveteen suit. Velveteen is very smart this season, you know, and Kitty's suit was one of the smartest I have seen. It was made with plain skirt, flaring in front, and collarless jacket gathered onto a yoke, belted snugly and finished with a row of buttons down the front. Instead of a collar, Kitty had a polka dotted scarf in green and white to wear around her neck underneath the jacket with just a little showing at the top. There were also plain patch pockets to enhance the swagger effect.

Since such a suit would be just the thing not only for football afternoons but for many other occasions as well, perhaps you, yourself would be happy to have one like it. And if you would, this is possible. A pattern has been drafted and is available to you through Hollywood's Pattern Service, Pattern No. 515. It is offered as Hollywood's featured pattern for this month, for 25 cents.

● ALTHOUGH THE SUIT is very chic and tailored looking, it is simple to make and very successful. To wear with it, Kitty had selected a simple little net blouse for warm weather or a square-necked, softly woven green angora sweater in case the mercury decided to drop.

Accessories would be, she said, plain brown pumps, natural shade pigskin gloves and a green felt hat jaunty of tilt and adorned with perky green and cerise feather.

The coat that Kitty bought to go with the suit (all of her Big Game wardrobe was purchased at Martha Dean's shop in Beverly Hills) was rough tweed plaid, plaids being very good this season as you probably know. It was designed on loose, plain lines. Such a coat would be easy for you to make, too, if you'd like one, since a pattern has been drafted and is offered to you for only 15 cents, through HOLLYWOOD'S Pattern Service, No. 514.

Of course, for day time wear Kitty thought the suit and swagger coat would be warm enough, but she said she was going to take along a fur coat for driving at night in case she and her friend had any of that to do.



—Photos by Charles Rhodes

With plaid tweeds the latest fashion for sports clothes this season, Kitty's green, beige and brown coat, seven-eights length, is a smart feature of her Big Game wardrobe. Pattern No. 514, illustrated below, right, will enable you to make a coat like Kitty's at an amazingly low cost! It is offered in sizes 14, 16, 18 years and 36, 38 and 40-inches bust



And now, I am going to tell you about one of the most ravishing evening gowns I ever saw which Kitty planned to wear dancing on Big Game night!

It was an exquisite wisteria shade in soft, heavy satin crepe, combined with darker purple velvet. The gown itself was straight of line, with a panel of shirring in the back to give fullness to the short train. In front, a huge purple velvet bow on the left shoulder, gathered with a clip of brilliants, was the only trimming, but a very lovely and very youthful adornment it was!

And there you have her Big Game Wardrobe. . . . Very smart and tailored for the game itself; very feminine and fascinating for that glamorous evening of dancing and romance which should mark Finis to every Football Saturday.

Coupon for Your Convenience

Hollywood's Pattern Service,
529 So. 7th St., Minneapolis, Minn.

Send me patterns checked. I enclose———in stamps or coin.

My size——— My bust———

515—Big Game suit 25c
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Any Woman can be Up to Date

(in her information)

A great deal of the talk among women, on the subject of feminine hygiene, had better be disregarded. Some of it is garbled, incorrect, perhaps even dangerous. And some of it is just plain old-fashioned. Here are the facts, for any woman to read, and *bring herself up to date.*

With *Zonite* available in every drug store, it *is* old-fashioned to think that poisonous antiseptics are needed for feminine hygiene. There was a time in the past, when certain caustic and poisonous compounds actually were the only antiseptics strong enough for the purpose. But that day ended with the World War which brought about the discovery of Zonite.

Zonite is the great modern antiseptic-germicide—far more powerful than *any* dilution of carbolic acid that can be safely used on human flesh. But Zonite is *not* caustic, *not* poisonous. This marvelous Zonite is gentle in use and as harmless as pure water. Zonite never injured any woman. No delicate membranes were ever damaged by Zonite, or areas of scar-tissue formed.

It is hard to believe that such power and such gentleness could ever be combined—as they are in Zonite. But what an ideal combination this is—for the particular requirements of feminine hygiene.

Also Zonite Suppositories (semi-solid)

Zonite comes in liquid form—30c, 60c and $1.00 bottles. The semi-solid Suppository form sells at $1.00 a dozen, each pure white Suppository sealed separately in glass vial. Many women use both. Ask for both Zonite Suppositories and Liquid Zonite by name, at drug or department stores. There is no substitute.

Send for the booklet "Facts for Women." This is a frank and wholesome booklet—scientific and impersonal. It has been prepared for the special purpose of bringing women up to date. Don't miss reading it. Just mail the coupon.

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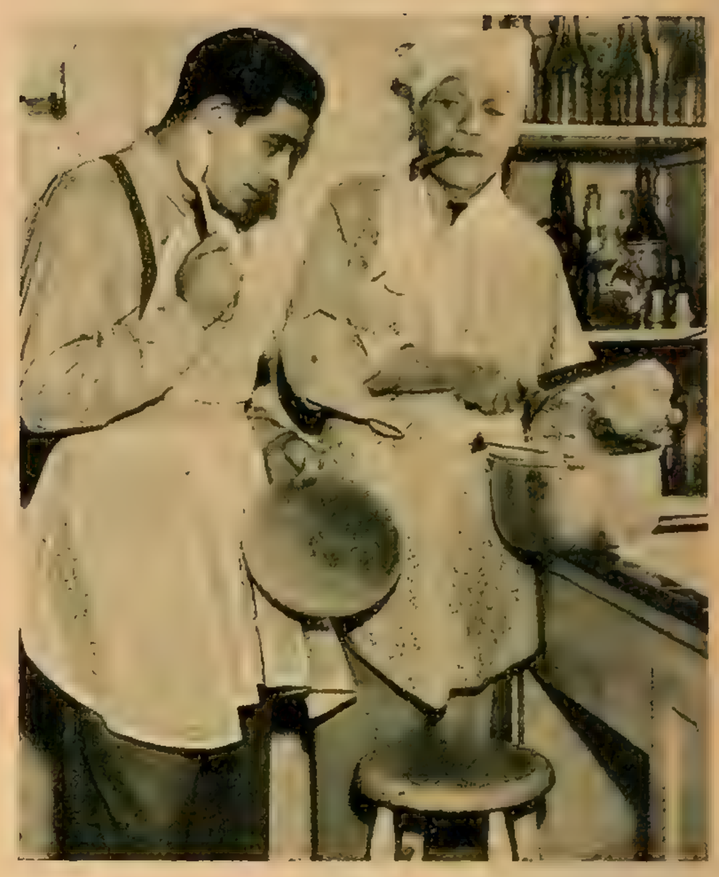
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Hugh O'Connell's BACHELOR SUPPER

Tired? Hand your husband these recipes and let him produce a delicious meal!

by ANITA BLAKE



—Photo by Charles Rhodes

"It's simple," says Hugh, tackling the lettuce. Jack La Rue isn't so sure

HUGH O'CONNELL, his manly frame all done up in an apron and his head tied up in a towel—his own idea of a chef's cap—sat on a high stool in his kitchen and sliced lettuce a little awkwardly but with determined vigor, while his pal, Jack La Rue looked over his shoulder and kibitzed.

Hugh was making an elegant chef's salad. Jack was offering well meaning but unnecessary suggestions as to how to improve it. He thought there should be more radishes in it. But Hugh knew what he was doing.

"No, sir," he said, stoutly. "This is the way I've always made this here salad and this is the way I am going to make it now. You wait and see. It will be good, all right!"

Maybe you're wondering by now how Hugh happened to be salad making on this cool autumn evening. . . . Well, Hugh is an excellent cook and his bachelor suppers, prepared by himself and served with interesting informality in his roomy apartment high up in the Hollywood hills, are a by-word in the film colony.

For this particular supper, hash—believe it or not—was the *piece de resistance.* But don't judge his supper by this plebian sounding dish. Because Hugh's hash is in a class by itself.

Here is how he makes it:

BAKED HASH

Equal amounts of ground cooked potatoes and ground cooked meat (beef, veal, lamb—whatever you prefer). To this add a small ground raw onion, then season with salt and pepper to taste. [*Continued on page* 58]

FOUR O'CLOCKS!

No, they're not an old-fashioned flower! They're an extremely modern cookie combination—neither pie crust nor cookie. But perfect with sherbet, with afternoon tea, at an evening party or as a table dessert. Write for the free recipe for "FOUR O'CLOCKS." Other free recipes you'll want are:

California Candied Lemon Peel . .	Free
Queen's Escalloped Oysters . . . (A grand party dish for 12)	Free
Christmas Candies which never fail .	5 cents
Bridge Bites for the Fall Months . .	5 cents
Penny Saving Meat Dishes	5 cents.

Address your letter to Anita Blake, Hollywood Magazine's Foods Editor, 529 South 7th Street, Minneapolis, Minnesota. And DON'T FORGET TO ENCLOSE A STAMPED, ADDRESSED ENVELOPE.

A Date With Rochelle Hudson

(Continued from page thirty)

● Mention Of Will Rogers made us pause. His loss is so personal to all of Hollywood, and particularly to Rochelle who played in many of his pictures.

She recalled his many kindnesses as we drove along.

"There was that time when a reporter had me saying disparaging remarks about small towns," she mused. "I have to start way back to explain this story. When I first came to Hollywood in 1930, the publicity man assigned to my picture asked me where I was born. I told him Oklahoma. Next I knew I was reading that I had been born in Claremore, Oklahoma, Will Rogers' home town. No one bothered to publish a correction, and that's the way it stood.

"Some month's ago an interviewer asked me about Claremore. What was it like? I said my memory of it was somewhat prejudiced by the odor of the mineral water there—'radium water' they call it. It perfumes the place with the most terrible smell!"

Must be H^2S, I thought, remembering my chemistry.

"Well, it came out in the papers that I had discussed Claremore in a more than uncomplimentary vein, and I was suddenly a quite notorious lady. Will Rogers went to bat for me. 'Don't you mind, honey,' he said, and he put something in his column to kid about it."

Rochelle had just finished speaking of the beloved Rogers when we arrived at the Cocoanut Grove.

Jimmy Manos, the maitre-de-hotel, who knows all the stars that glitter in the Hollywood heavens, led us to a table. Little whispers of admiration trailed in the wake of Rochelle: "It's Rochelle Hudson!" "Isn't she beautiful!" I walked on air behind this poised and charming girl.

And then—to dance with her!

Pardon me if I seem to be raving, but can't you imagine what it would be like to dance with Rochelle, in the Cocoanut Grove, to the music of Eddie Duchin? Such music, too! He makes a piano want to dance.

Rochelle dances with feathery grace. She studied dancing with the thought of a career as a ballerina, as you may know.

As for the dinner, I remember little of it except that Rochelle adores asparagus with hollandaise sauce. As we dined she told me something about her adventures in pictures. The cast had a lot of fun making *Way Down East*, despite the discomfort of snow scenes in midsummer.

Slim Summerville kept them in an uproar most of the picture, but all the comedy won't appear in the film, I judged.

● This Is The picture that made Lillian Gish famous in the old silent days, remember? Janet Gaynor was to take the talkie lead, but an accident removed her from the cast and Rochelle, who has been in constant demand, was Winfield Sheehan's choice to replace her.

Rochelle is like neither Lillian Gish nor Janet Gaynor—her personality is definite, vital, assured, while one thinks of wistfulness in connection with Lillian and Janet.

A patter of applause interrupted us. Ruby Keeler's kid sister, Marjorie, was in the spotlight on the dance floor to do a tap dance. How her little heels flew! She looks very much like Ruby, and her dimpled smile is particularly like her sister's.



Winding up the evening at the Trocadero, Rochelle Hudson and Mr. Acker are greeted by Lloyd Pantages, who covers Hollywood for the Hearst papers with a famous column

A few minutes later Marjorie Keeler came over to chat with Rochelle. She was quite excited over plans for her first radio broadcast. Brother-in-law Al Jolson was giving her a spot on his program.

Marjorie recalled when she worked with Rochelle in *Harold Teen*, and the fun they had together in that picture. "I went to see it three times one day," she said, "because I had a close-up in the picture."

After our demi-tasse, which is a much more fashionable than a satisfying manner of serving coffee, we called for the Ford and went jaunting.

The first stop was at Lamaze cafe on Sunset. It's one of those cozy little night spots where the genial host always has something entertaining up his sleeve. Marcel Lamaze twinkled at Rochelle and kissed her hand, making me infernally jealous, as he intended. Then, to calm my savage spirits, he summoned his troubadours and talented violinist.

● Melodious Voices and throbbing violin made romantic music for a happy hour, with Rochelle joining in on the songs she knew.

I hope she sings in a picture soon—so that you can enjoy her clear, sweet voice as we did. Vi Bradley, the singer, entertained next. She is the wife of Robert Andrews, formerly from Minneapolis and now a writer at Warners. His latest is *Little Big Shot*, he told me.

At last we bade Marcel and his enchanting place farewell, and drove on to The Trocadero for one last dance.

And now it was time to play "Home, Sweet Home" for Rochelle, for she must rise early tomorrow to start work on the new picture which Darryl Zanuck bought for her.

So it was we drove back to Beverly Hills at a discreet hour, and thus ended my date with Rochelle Hudson. But I'm afraid it will be hard to concentrate on such drab affairs as metallurgy this winter, when I remember those happy hours doing the night spots with Hollywood's newest and brightest star.

Capsule Guide

Tumbling Tumbleweeds—(Mascot)—A western picture that deserves mention because of the cowboy songs and the nice work of the Sons of the Pioneers, one of the best hillbilly groups on the radio.

Ariane (British International)—It's another triumph for Elisabeth Bergner. The story argues whether or not the man will marry the girl he once lived with. Bergner is good, so the film has to be.

Alice Adams—(RKO)—Katharine Hepburn steps forward again with another fine performance that should keep her tops with all her fans. Her vivaciousness is something of a marvel. Recommended.

Steamboat Round the Bend—(20th Century-Fox)—It's Will Rogers' last production, completed just before his fatal northern trip. If you want to keep a lasting memory of a lovable American character, by all means see this film.

The Crusades—(Paramount)—Cecil B. DeMille offers another spectacle, and it's among his very finest. You will enjoy the human characterizations provided by Henry Wilcoxon, Loretta Young and Alan Hale.

Diamond Jim—(Universal)—It's the life story of the famous Diamond Jim Brady. You will leave the theatre praising the amazing work of Edward Arnold. Binnie Barnes and Jean Arthur rate next honors. Heartily recommended.

Special Agent—(Warner Brothers)—Is something of an afterthought to the current group of government agent films. There are two excellent reasons why the film is not a flop: George Brent and Bette Davis.

Forbidden Heaven—(Republic)—Charles Farrell finds a new partner in Charlotte Henry, the Alice in Wonderland girl who has much of Janet Gaynor's winsome wistfulness. Tears and laughter mingled in a touching romance of penniless people taking refuge in Hyde Park, London, beautifully photographed, makes this an oddly moving picture. Beloved Beryl Mercer is at her best.

Shanghai — (Wanger-Paramount) — The ladies will have more praise for Charles Boyer as the Mongol-Russian financier of the Orient. His futile love affair with Loretta Young is the whole story. Film is obscure at times but finishes up nicely.

China Seas—(M-G-M)—Clark Gable, Wallace Beery, Jean Harlow, Rosalind Russell and Lewis Stone in a grand picture. *Enough said—go!*

Curly Top — (20th Century-Fox) — Here is Shirley Temple at her very best—a picture that will please the most devout opponents to child acting. Shirley sings, clowns, and imitates to perfection. John Boles and Rochelle Hudson hold the remainder of the honors that Shirley hasn't garnered up. Standing room only.

WHY BE FAT?

Reduce with SAFETY this Proven Easy Way!



*She Lost 48 POUNDS

● At last! You can reduce **SAFELY**—no dangerous drugs! Now it is no longer necessary to be the slave of ugly fat. Here's a quick and easy method to lose excess weight, using a basic formula developed, thoroughly **tested and proved** by physicians at a nationally renowned research institution. So delightful to take, too—just like eating candy!

Why continue to endure hated fat, with all its embarrassment and humiliation? Others are finding it so easy to have alluring, slender figures, so why not you? This amazing new method not only makes fat vanish, pound after pound, but you look years younger and feel better in every way! This has been the experience of women everywhere, with SLENDRETS (Wafers), the new SAFE way to slenderness.

Read What They Say About SLENDRETS
"I reduced 48 pounds, look ten years younger," writes Mrs. Sims (Iowa) . . . "36 pounds of fat gone. Never felt better," writes Miss Angell (New York) . . . "Lost 5 pounds this week, leaves no flabby skin," writes Miss Nolan (California) . . . "Now wear stylish clothes," writes Mrs. Sanda (Pennsylvania) . . . "As a Graduate Nurse I recommend SLENDRETS," writes Miss Hackett.

This fact is important to you: Safe SLENDRETS absolutely **DO NOT** contain the dangerous drug, dinitrophenol. No thyroid, either. Non-laxative. You lose weight by a safe new principle which doctors approve. SLENDRETS redistribute the carbohydrates. No danger, no risk, and pleasant too. A scientific, proven formula. You can start with SLENDRETS with complete confidence, knowing that they will aid you to

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Name

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HOLLYWOOD'S *Charm School*

BEAUTY AT HOME

You can help yourself to beauty while doing your housework, if you'll try these hints

by MAX FACTOR



Tala Birell believes that a calm spirit and proper environment go hand in hand with the beauty kit and skin care

Your Home Is in a sense a stage—your personal stage. Small or large, it should be the background for *you*, for the particular type of good looks that is yours.

You know women—and so do I—who think beauty is for the street alone or for very special occasions. They'll tell you, "Heavens, I haven't time to fix up around the house!" And as a result their life is just about one-tenth as happy and interesting as it might be. . . .

Every stodgy idea like that ought to be thrown out the window. The truth is, and the most capable housewives have found it out, that it's quite as easy to look well around home as to look dingy. And think of the psychological effect. Whether you live in Alabama or Missouri or Alaska it's the same; just the sight of the woman-of-the-house with a freshly clean face, smooth hair and manicured nails calms the family like nothing else in the world. It's a sort of symbol that everything is all right, all's well at home!

So—come this November, toss out the stuffy stay-at-home drudge ideas. The weather may be overcast but don't let your viewpoint be! Get a fresh one. *One of the greatest aids to beauty is a contented mind.* Force yourself not to let small things worry you. If you can't remedy them, let them go. Don't fret—it only ruins the digestion and subsequently the complexion! But maybe you *can* do something to liven things up. With the kitchen walls, for instance. . . .

● Perhaps They've Been reflecting a color unbecoming to you. That's the answer to more than one girl's sense of depression! Change them to a shade that accents your own coloring. Then make use of this valuable trick—every clever business woman does. She keeps a beauty kit handy in her desk for quick repairs. Why shouldn't a housewife keep one in her kitchen?

The best place for it is on a shelf right below a mirror that's been hung in the best possible light. In a twinkling you can "fix up" when you hear hubby's key in the door or when the bell rings suddenly. A light dusting of powder over cheeks too flushed from a warm stove; a bit of eye shadow—it can be done deftly even though you are in a hurry.

This kitchen handy kit should contain besides the eye shadow and powder, rouge and lipstick, cream for the hands, and a face cream to quickly remove that spot of soot in an emergency, and a small bottle of eau de Cologne. A little eau de Cologne will not only ease that tired feeling but it will wrap you in a subtle fragrance that's most enticing.

Make-up too, should be light in the house for daytime wear. Your own color naturally heightens with the exercise.

HOLLYWOOD



JOAN

Why so fussy about cleaning your face? It's late.

LOTTY

I never leave stale make-up on all night.

JOAN

What's the harm in that?

LOTTY

Don't you know stale make-up left clogging the pores causes ugly Cosmetic Skin? Lux Toilet Soap's made to guard against it.



THE lather of Lux Toilet Soap is ACTIVE. That's why it protects the skin against the enlarged pores and tiny blemishes that are signs of Cosmetic Skin. If your skin is dull or unattractive, *choked pores* may be the unsuspected cause.

Don't risk this modern complexion trouble! Guard against it the easy way thousands of women find effective.

Cosmetics Harmless if removed this way

Lux Toilet Soap is especially made to remove from the pores every trace of stale rouge and powder, dust and dirt. 9 out of 10 screen stars have used it for years because they've found it *really works*.

Why not follow their example? Use all the cosmetics you wish! But before you put on fresh make-up during the day—ALWAYS before you go to bed at night—give your skin this gentle care that's so important to loveliness—and charm!

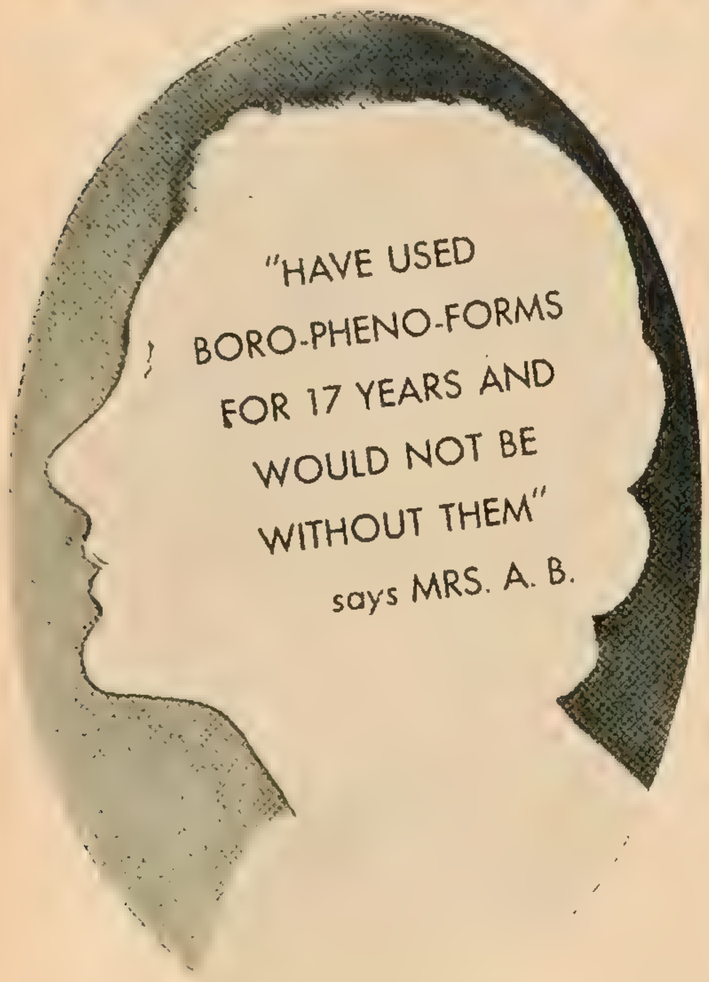
Margaret Sullavan

Star of Universal's "NEXT TIME WE LIVE"



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IN HOLLYWOOD WITH PEGGY WOOD

THOSE OF US who knew Will Rogers — and that means the world itself—feel a deep loss in the tragedy of his death. But those of us who knew him personally are doubly grateful for that privilege now. And all of us are grateful to the many living records, his films, his sayings, where we may refresh that memory again and again.

Ever since the days with Fred Stone and Dave Montgomery in *The Lady of the Slipper,* when Will Rogers used to come to see Mr. Stone, I have known and loved him. Later when I was starring in *The Clinging Vine,* a musical comedy which had to do with a girl who owned a paint business, I suddenly discovered the country was dotted with paint clubs who wanted me to make speeches—it was just before a presidential campaign, so I made it my business to unofficially stump the country with "Will Rogers for President."

I believe—in fact, I know—that I was the first to propose the idea and I wish you could have seen the response. At first, everyone thought it was a great joke. Finally, when I had succeeded in impressing them with my seriousness, I was invariably greeted after the speech by men whose minds had suddenly been stimulated by the idea . . . all of them felt Will Rogers was just what America needed.

• •

Mr. Rogers didn't know about this until long after—mind you, this was in 1923 . . . but I had the pleasure of telling him myself when we met up one evening in the Savoy Grill in London. "Aw, go on!" was his characteristic reply. I wish I had!

• •

A quick hop to New York and back last month was exciting. Myrna Loy was there. She autographed literally reams of slips, until her right hand refused to work any longer. And then, bless her, she wrote with her left. She was a great joy to the girls (of all ages). They were dumbfounded and delighted to find out she has freckles.

• •

The summer theatres in and around New York were very gay. If you are one of those ambitious stage aspirants, this is your haven. Moving picture representatives see all these summer productions, and are always on the spy for new talent.

• •

Rose Hobart, who seems to have forsaken pictures for good, was appearing in the Red Barn production I saw in Locust Valley. She was beautifully dressed, one frock in particular I liked. Of black satin with a biege wool coat, the belt was a wide swathe of black satin as if the dress showed through. She carried black accessories and wore a black satin hat. It was the perfect thing for the play and the perfect thing for early Fall wear.

• •

The stage settings were even better than some you see in New York. Quite a change from the days when Henry Fonda, now Hollywood's new sensation, had to plan and paint a whole production at Mount Kisco for about thirty dollars! I can see him now, stripped to the waist, working in the blazing sun, painting away for dear life, learning his lines with the other hand, so to speak, if he was to be in the next week's production!

• •

Hot to unbearable stuffiness though it was at the Tavern Club, that eyrie of Chicagoans thirty stories in the air by Lake Michigan, Anna May Wong was cool and composed as ever, and up to the next minute sartorially. I wonder how anyone else could wear with such utter becomingness the little red hat she had perched on her lovely head? It was like an upsidedown funnel without the spout, if you know what I mean.

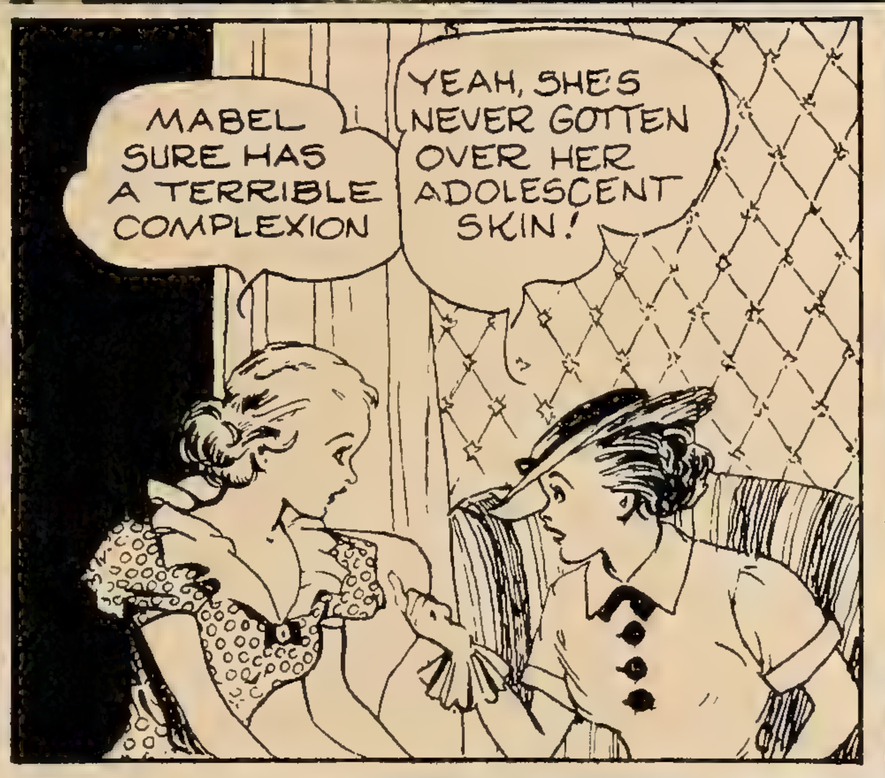
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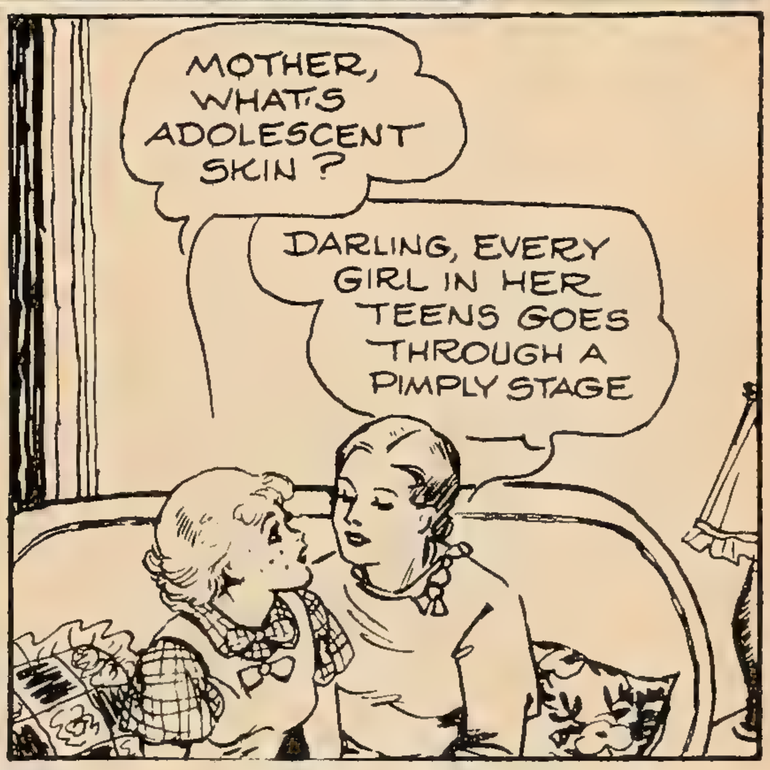
Those women who are becoming so admirably airminded have their other problems now. What to wear to keep from getting "mussed." One has to be ingenious about it, and Elissa Landi, who flew to New York with me was all of that, I thought. Her dress was black, tailored taffeta. Imagine anything more immune from the ravages of sitting for hours!

HOLLYWOOD



Read how Mabel won lots of new dates









Don't let adolescent pimples humiliate YOU

Between the ages of 13 and 25, important glands develop. This causes disturbances throughout the body. Harmful waste products get into your blood. These poisons irritate the skin—and pimples pop out on the face, chest and back.

Fleischmann's Yeast clears those skin irritants out of your blood. And the pimples disappear!

Eat Fleischmann's Yeast 3 times a day, before meals, until your skin has become entirely clear. Start today!

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—clears the skin

by clearing skin irritants out of the blood

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DESK 31— BOX 395—HOLLYWOOD, CALIFORNIA

The Man Who Never Grew Up

(Continued from page thirty-five)

there's a pair of skates waiting for you."

"Stream line?" asks Davy.

"Stream line, pal," says Norman.

Davy shoved out his little fist. "O.K. pal, I'll do my stuff, but I don't know about that little Virginia kid over there"—pulling himself up to his full three feet.

"Leave that to me," advised Norman and added warningly, "but don't you tell Virginia that I promised you a pair of skates."

When Davy got busy rehearsing his lines, the wily director got busy with Virginia, who was vaguely playing with a missing front tooth.

"Virginia, I understand you have some doll house," began Taurog.

"I got the biggest and bestest. . . ."

"O. K., O. K." agreed the director, "I know you have, honey, but I know where there's the biggest and prettiest doll in Hollywood waiting for you. That is, if you get into this scene and do your stuff."

Virginia's eyes widened, "O-o-oh! I'll do it all right, Uncle Norm, but I don't know about that little boy."

"Leave that to me," said Uncle Norm, "but don't you dare tell Davy that I'm giving you a doll."

Well, the kids kept their agreements, but the moment the scene was over, they started frolicking around the set, singing,

"We gotta secret, we gotta secret."

"Hey, Virginia . . . Davy," shouted Uncle Norm, "you didn't tell each other what I told you not to?"

As they were shaking their heads in the negative he added: "O. K. Davy, what did I promise you?"

"A DOLL!" shouted Davy, in his excitement, and to the director's consternation and our amusement, Virginia added between skips:

"SKATES! I get some stream-line skates."

Even the kids got a real laugh when they realized their mistakes, but Uncle Norm got even. When his assistant brought the prizes on the set, he gravely presented the skates to Virginia and the doll to Davy. Their stricken faces were worth the price, but they lost no time in straightening things out.

A story about Norman Taurog wouldn't be complete without a story about Jackie Cooper. They are inseparable.

I happened to be visiting Norman Taurog at his home in Beverly Hills one day recently when Jackie busted in, smartly dressed as a West Point cadet.

"How do you like me, Uncle Norm?" he shouted, pivoting around the study. Talk about rags to riches. Before Uncle Norm could reply, Jackie topped his "début," by carefully dusting off a chair with the plume of his hat, explaining "Don't want to get my pants dirty."

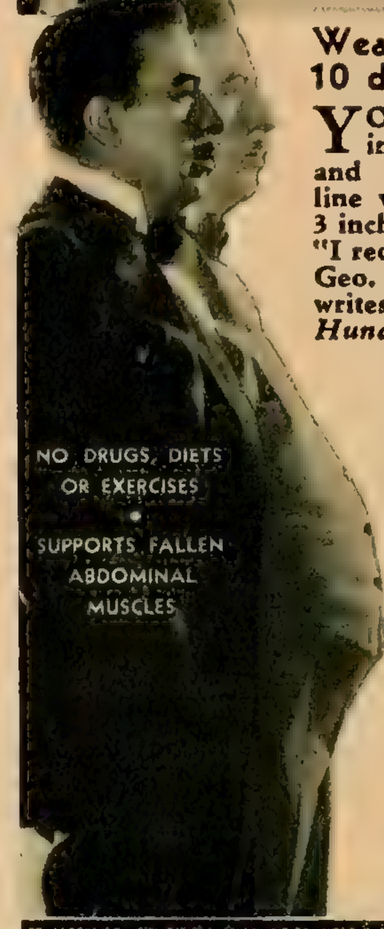
After exchanging winks and getting our pans straightened out, I said, "By the way, Jackie, what are you going to be when you grow up? Are you planning to keep on acting?"

"Gee, I'd like to, but shucks, I'm afraid they'll forget me by then," retorted Jackie. "I did want to be an aviator, but if I stay in pictures I guess I'll be a director." I ventured surprise.

"You know where I got the idea?" demanded Jackie. "Uncle Norm took me

[*Continued on page 47*]

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YOU will appear many inches slimmer at once and in ten days your waist line will be 3 inches smaller. 3 inches of fat gone or no cost! "I reduced 8 inches" . . . writes Geo. Bailey. "Lost 50 lbs." writes W. T. Anderson. . . . *Hundreds* of similar letters.

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You will be completely comfortable as its massage-like action gently but persistently eliminates fat with every move! Gives an erect, athletic carriage . . . supports abdominal walls . . . keeps digestive organs in place . . . greatly increases endurance.

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YOU can now make at home a better gray hair remedy than you can buy, by following this simple recipe: To half pint of water add one ounce bay rum, a small box of Barbo Compound and one-fourth ounce of glycerine. Any druggist can put this up or you can mix it yourself at very little cost. Apply to the hair twice a week until the desired shade is obtained. Barbo imparts color to streaked, faded or gray hair, makes it soft and glossy and takes years off your looks. It will not color the scalp, is not sticky or greasy and does not rub off. Do not be handicapped by gray hair now when it is so economical and easy to get rid of it in your own home.



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MIRIAM HOPKINS
in Samuel Goldwyn's
"BARBARY COAST"

Max Factor's Make-Up
Used Exclusively



Miriam Hopkins Reveals Her Beauty Secret

..and Another Woman Becomes Beautiful



MIRIAM HOPKINS and Janet Ross met in Hollywood for the first time since their school days together. Only a few years had passed, but what a change it had made in the two girls! Miriam Hopkins was lovelier than ever, charming, poised. Janet was dull-looking, self-conscious, awkward.

"Please tell me," asked Janet, "is there anything an average girl like me can do to be more attractive?"

Of course there was! The first step to beauty was to obtain expert advice, so Miriam Hopkins took Janet to Max Factor, the Hollywood genius of make-up. To her delight and amazement, Janet learned that the secret of beauty which had dramatized the loveliness of Miriam Hopkins could be used by anyone.

"Color harmony make-up will reveal the beauty in your face just as it does with screen stars," Max Factor told Janet. "You shall see for yourself what powder, rouge and lipstick in your color harmony shade will do."

With the instinct of a true artist, Max Factor selected and applied the colors that would bring out in the dull little face before him, the priceless and elusive thing called beauty. Rachelle powder to enliven the skin and give it satin-smoothness, Blondeen rouge to give alluring lifelike color to the cheeks, Vermilion lipstick to accent the youthful tone of the lips. Color harmony powder, rouge, lipstick . . . the living portrait was finished...and another woman experienced the joy of seeing for the first time, beauty in her own face!

Would you like to see what an amazing change color harmony make-up will bring about in your face? If you are a blonde, brunette, brownette or redhead, there is a color harmony make-up that will transform you into a radiant new being...Max Factor's Powder, one dollar; Max Factor's Rouge, fifty cents; Max Factor's Super-Indelible Lipstick, one dollar. At all leading stores.

Would you like Max Factor to give you a personal make-up analysis, and send you a sample of your color harmony make-up? Would you like an illustrated booklet on "The New Art of Society Make-Up?" Mail the coupon and all these will be sent to you.

Janet Ross

Tells Her Own Story About
COLOR HARMONY MAKE-UP

"MAX FACTOR'S POWDER brought out unexpected beauty in my face through the magic of its color harmony shades. I find it clings for hours, and makes my skin appear satin-smooth even in a close-up.

"MAX FACTOR'S ROUGE is creamy-smooth, and blends so perfectly that the lovely tones appear to be my own coloring. It keeps its true color in any light because the color harmony shades are light-tested.

"MAX FACTOR'S SUPER-INDELIBLE LIPSTICK is moisture-proof, so I apply it to the inner as well as the outer surface of the lips giving them an even, harmonized color that is really lasting."

Max Factor ★ Hollywood

SOCIETY MAKE-UP—*Face Powder, Rouge, Lipstick in Color Harmony*



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Send Purse-Size Box of Powder and Rouge Sampler in my color harmony shade; also Lipstick Color Sampler, four shades. I enclose ten cents for postage and handling. Also send me my Color Harmony Make-Up Chart and 48-page Illustrated Instruction book, *"The New Art of Society Make-Up"* . . . FREE.

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Fair ☐	Gray ☐	Light ☐ Dark ☐
Creamy ☐	Green ☐	BROWNETTE
Medium ☐	Hazel ☐	Light ☐ Dark ☐
Ruddy ☐	Brown ☐	BRUNETTE
Sallow ☐	Black ☐	Light ☐ Dark ☐
Freckled ☐	LASHES (Color)	REDHEAD
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SKIN Dry ☐	Dark ☐	If Hair is Gray, check
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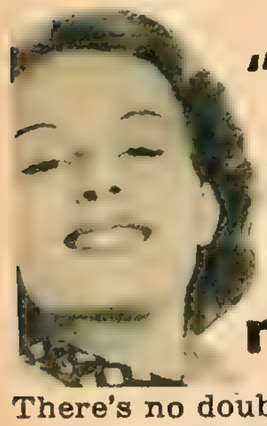
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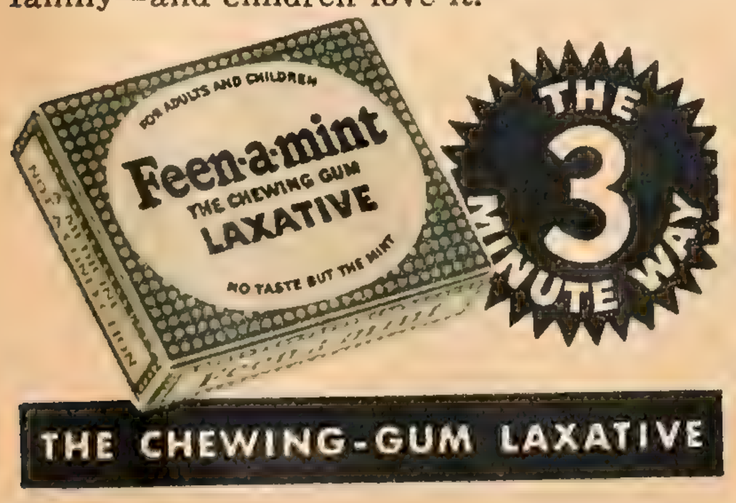
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THE CHEWING-GUM LAXATIVE

Topper's Film Reviews

(Continued from page eleven)

STREAMLINE EXPRESS—(Republic-Mascot)—The idea was to offer a Grand Hotel on wheels, from coast to coast in twenty hours aboard a train as wide as a barn and two stories high. The interiors are so magnificent that they fill up a good-sized ship. The story itself is hardly worth the setting, but Victor Jory does a good piece of comedy. Vince Barnett garners a few laughs. Ralph Forbes, Evelyn Venable, Sidney Blackmer and a few others are taken for a ride on the monstrous train.

THE GAY DECEPTION—(20th Century-Fox)—Francis Lederer leads off the cast in a gay, amusing story about a big-time hotel. Things get going when Frances Dee comes to the city with her lottery winnings with the sole idea of shooting the works. Lederer, a foreign prince in disguise, is working in the hotel in an attempt to decide if the management is capable of handling a chain in his own country. The story develops rapidly, with Miss Dee emerging with one of the best comedy performances of the year. You can't go wrong on this one.

HERE'S TO ROMANCE—(20th Century-Fox)—Nino Martini stops the show with some grand grand opera! If you are a Grace Moore fan, you can't help but get a thrill out of the fine music in *Here's to Romance*. Martini's voice is one of the grandest that has ever reached the screen. The utter simplicity of the singing by Madame Schumann-Heink is both thrilling and touching. Additional orchids go to Madame Maria Gambarelli for her dancing and to Anita Louise for a pleasing performance.

TWO FOR TONIGHT—(Paramount)—They didn't do right by our Bing Crosby when they produced this one. It's a passable film that manages to keep almost out of the rut. Joan Bennett isn't given half a chance to display her talents, and Bing doesn't get any super song hits to sing. Since he never did lay claim to being a maestro at acting, Bing doesn't exactly score a hit. Nevertheless, the film will please most of his followers.

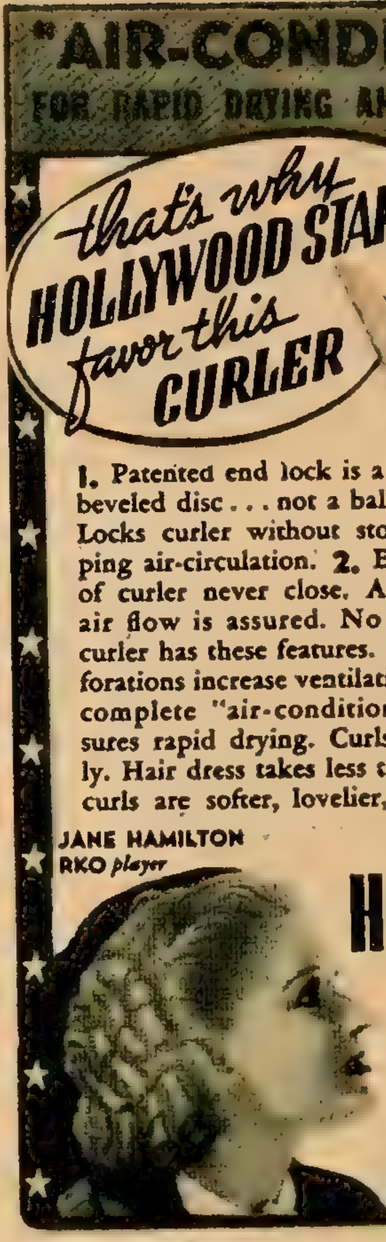
HARMONY LANE—(Republic-Mascot)—Based upon the life of Stephen Foster, *Harmony Lane* emerges as a touching musical film brimming with such old favorites as *Oh, Suzanna, Swanee River* and *Old Black Joe*. Douglass Montgomery excels as Foster. Clarence Muse, in ordinary life leader of a fine choir of negro voices, plays the rôle of Old Black Joe. His flock of musicians do the darkie singing acts to perfection. Adrienne Ames and Evelyn Venable handle the two feminine rôles nicely.

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RKO player



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The Man Who Never Grew Up

(Continued from page forty-four)

to the preview of *Mrs. Wiggs of the Cabbage Patch.* Gee, it was a swell picture. When we came out of the theater, everybody was crowding around Uncle Norm sayin' what a swell picture it was, and what a great director he was, and they were all congratulating those other kids, too. 'Course they were swell, too.

"You know somethin'. Nobody took a tumble to me at all. A few fellas I knew said 'hello, Jackie,' and nothin' else at all.

"When Uncle Norm and I were ridin' home in his car, I made up my mind to become a director."

When I told the story to Taurog later, he grinned.

"You know what I did and what Jackie really said to me in the car? I framed our friends to sort of ignore Jackie at this preview. It was a tough job, too, because the studio gang think Jackie is a regular fellow. Well, after it was all over, and we were on our way home, Jackie said, 'Uncle Norm, that was a swell picture. You know, when I grow up I want to be a director like you. The public sure does forget us actors in a hurry.'"

Like nephew, like uncle.

"I was a stage kid," admitted Taurog. "My mother put me on the stage in New York when I was nine years of age. Until I was sixteen I played many juveniles, including one in 'The Good Little Devil' with Mary Pickford. When she made the picture with Biograph I went with her. That's how I got my start in pictures.

"But when I got near the awkward age, I found out that nobody wanted me as an actor.

"That's why I've worked ever since my 'teens to become a director."

Maybe Jackie is right, at that.

Clark Gable, a Nice Mugg

(Continued from page thirty-three)

yourself in each part you portray?

A. How would it be if you were to find yourself a nice lake for purposes of jumping in?

● THOSE ARE just samples. Try asking him sometime and see what he says.

What I just said above about answering questions about himself goes for everyone and every time. BUT once in a while he lets his hair down and turns loose a little. Not often—just once in a great while. And you've got to be on the job every minute or you'll miss it. It's something that happens to his eyes. He sort of opens the door and lets you in for a minute—and when he does it's great.

He's a nice guy, that Gable. A mugg—sure—but a nice mugg. I've known that Gable for several years. Met him at parties—on sets—at lunch—dinner—the track—riding—all sorts of places and under all sorts of conditions. I've never seen him paw the ground over a little thing. I've never heard him put anyone on the pan—children, dogs, horses and drunks come to him readily—yes, and sober grown-ups too.

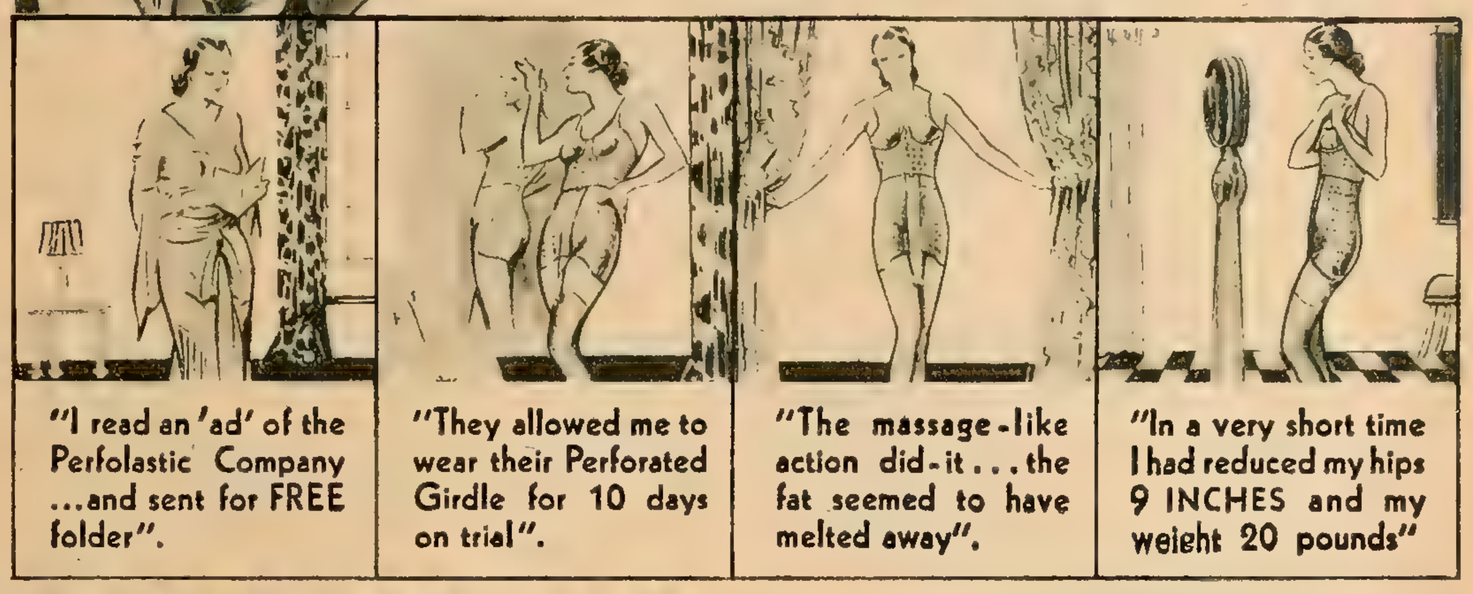
Yes, sir, that Gable is a nice guy!



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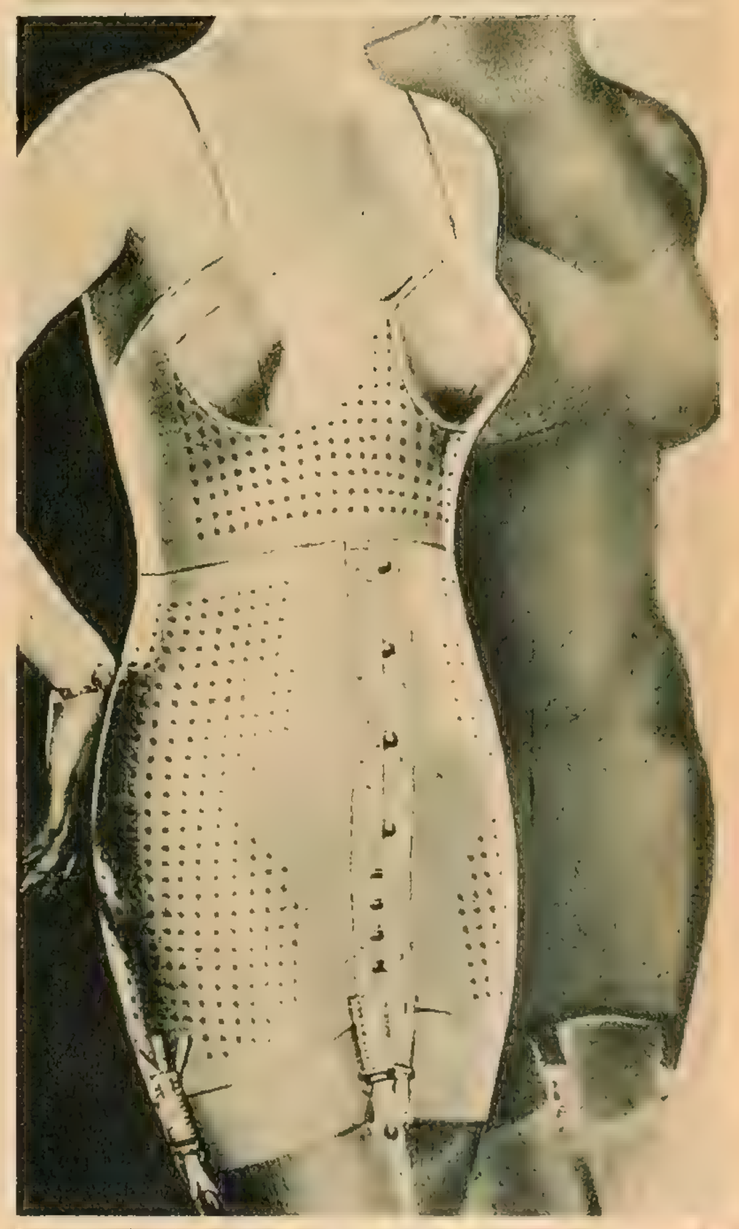
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A Woman's Dangerous Age

(Continued from page thirty-two)

me from stagnating. And I believe that all women should have some work or interest outside themselves during their early twenties. I learned that you have to develop into a real personality during those years, or else become just another pretty girl who has faded. You have to grow up—or else grow old!

"Too many women have just one ambition during their twenties. They want marriage. Then they settle down and become housewives and let their own characters go. Marriage is important, naturally, but it shouldn't submerge any woman's personality. It should not wholly consume her life.

"I tried to keep the canvas broad. To forget the temporary problems of love and a career, and see the panorama of my whole life stretching out before me."

She stirred restlessly on the studio couch, slim and lovely in her tailored brown pajamas. The gold of her hair blends with her creamy brown arms, tanned from a series of hilarious tennis matches with her friend, Bing Crosby.

"Right now," she told me, "I'm looking forward to my thirties—with delight instead of with loathing. I *believe thirty the most wonderful age for a woman.* All the best stage stars—all the famous women of history—have been at their best in their thirties. Then a woman has become mellow and dignified. In her clothes, her manner, and even the way she walks, she has gained a certain importance. Her years of worry and self-doubt should be over—if she has gained experience, *grown,* during the dangerous twenties!

"Lots of women may question this, but I definitely regard the teens and twenties as a darned dull time, even if it is fashionable to look back regretfully on the days when you were sweet sixteen! I look back regretfully—because I'm ashamed of some of the fool things I did!

● "I WENT through the jazz-mad age with a vengeance, and spent almost every night dancing at the Cocoanut Grove. Dancing was all I thought of, and to be a superb dancer was the tops, in my estimation. I'd have laughed at the idea of becoming a mere dramatic actress!"

She smiled reflectively. "It took me years to live down my reputation of being 'the Charleston Kid,'" she said thoughtfully. "That's what I mean when I say the early twenties are dangerous. You think you know what you want. You think you've had some experience with life. Really, you're fooling yourself. You *can't* know until you've lived and acquired wisdom!

"How many divorces come about," she demanded suddenly, "just because girls rush into marriage during their early twenties? I don't know the statistics, but there are plenty. Girls haven't had time to develop their personalities. They don't even know the kind of men they really want!

"My ideas of men," she admitted, "have changed every few years. I like a different sort of man now than I did when I was eighteen or twenty. Every girl is bound to change as she grows and develops. Now I'm more appreciative of

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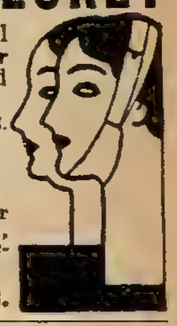
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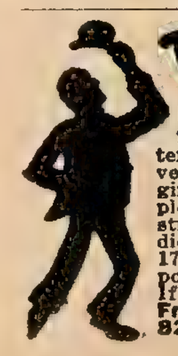
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sweetness and thoughtfulness in a man. I know that good looks and surface charm isn't everything. I have acquired a balance that comes only with experience.

● "I'm Not blaming my own divorce," she added quickly, "on my age, even though I was twenty-two when I married Bill Powell and twenty-four when we separated. I didn't rush into it, but gave it eight months of serious consideration. That we failed was simply the result of two completely incompatible natures. It might have happened to me at sixteen—or at forty!

"But I think, perhaps, that I have been too independent—another failing of the twenties. Girls of that age are so eager to take on responsibilities. They rush into business and into marriage so earnestly—so intensely! Perhaps that's one reason why so many marriages of the twenties smash.

"I had a lot of knocks, naturally. They were good for me. I was thrown out of one studio," she admitted humorously, "and I made plenty of bad pictures. But it's better to have your grief and hardships at that age, when you can learn by them, than to have too much early success!

"Failure, divorce, and hardships needn't be fatal if you learn by them. I believe any sort of experience can be valuable to a woman if she realizes that she still has to grow and develop—to gain an entity in her own being!"

We thought Carole's amazing career, from her first "discovery" at fifteen amid a blazing whirlwind of publicity, through her days as a Mack Sennett bathing beauty, until now when she is one of the most brilliant dramatic actresses of the screen. Her smashed romance with William Powell. Her friendship with Russ Columbo, tragically broken by his death.

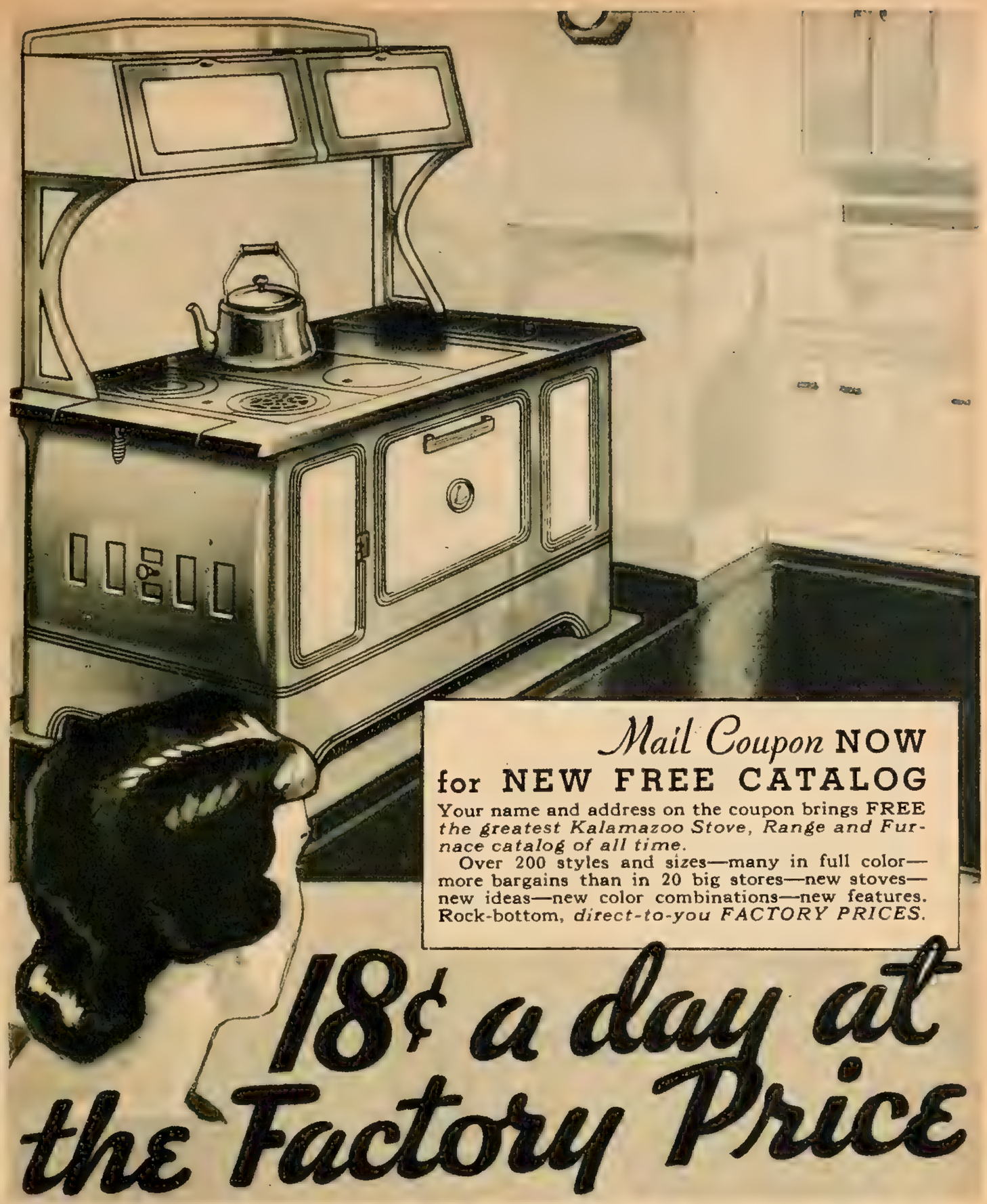
At any point in her career she might have stopped—jelled into the personality of a hey-hey dancing girl. Remained always a mere beautiful clothes-horse. We mentioned several former stars who had done just that. She asked me not to print their names.

Instead Carole has gone on—developed into a woman of poise and charm who can be very gay or thoughtfully serious, who can appreciate the broadest joke or the most subtle flash of wit, who is attracted by men of brilliant intellect—men like Robert Riskin, the playwright, who often takes her out.

"The dangerous early twenties were a time of preparation," she told me. "I'm glad I have crammed all sorts of experiences into them. I'm still learning—still trying to grow and develop. I'm just beginning to live!"

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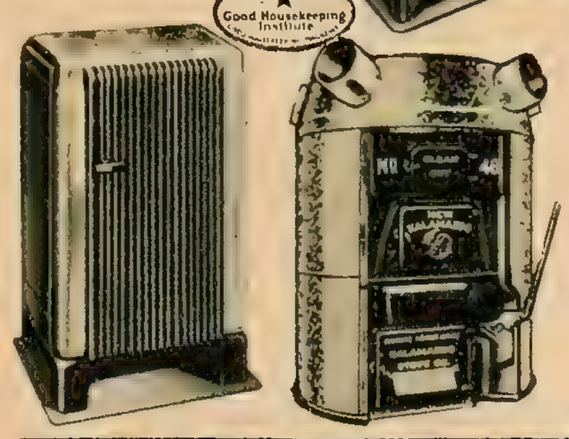
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EYE BEAUTY AIDS

10 Rules for Love from Mae West

(Continued from page twenty-four)

hustle around for you! The more he fetches and carries the more he likes it. The minute you begin to pamper him he'll begin to pout and look around for someone else.

"Know more than one guy at a time! Keep a flock of 'em around . . . the more the merrier! Remember . . . COMPETITION! He'll get jealous? SURE! He loves being jealous!

● LAY OFF the diets! Don't be afraid of gaining a few pounds. I never did meet a fella that didn't like curves. Curves and a good-natured disposition go together . . . they're easy goin'! They don't holler and nag if cigar ashes get spilled on the new parlor rug, or if he forgets to scrape his feet outside on a muddy day, or if he has a passion for thick steaks and mashed potatoes. A dieting woman won't eat mashed potatoes and it gets her goat to see anyone else enjoying them. Nothing interests the dieting one so much as keeping her figger . . . not even keeping her man! But, remember, I said 'curves' . . . that doesn't mean humps or bumps in the shape of a coupla spare tires!

"DON'T two-time! Play the game straight or don't play it at all! Keep other men for a background . . . but STOP RIGHT THERE! I don't know why, but a jane that cheats at love becomes declassé, like a man that cheats at cards!

"Leave the past alone! What a guy don't know doesn't hurt him!

"What happened last year, or five years ago, is nobody's business but your own. You couldn't make him understand it anyway!

● MAE PAUSED for breath and to look around for approval.

She was met with a stony silence.

"Axioms of the nineties!" someone muttered . . . maybe it was I.

"The gal of the nineties generally got her man . . . and held him! That's more than you can say of the modern woman. Look at the divorces!" she retorted.

"I take my nineties seriously . . . I love 'em. Other stars who played in stories of the nineties didn't! I dressed my 1890 gal beautifully . . . they dressed theirs in ridiculous clothes. They emphasized the comic angle . . . the result . . . a caricature! A tin-type! To me the nineties were the most glamorous period in American history. I tried to put some of the color of that time into my plays. I think the women of the nineties were the most fascinating women in the world. Take Lillian Russell for instance! There are no Lillian Russells today!

"The gal of the nineties dressed to please men not to please herself. She wore ruffles, trains, big plumed hats and carried parasols and amethyst-studded gold mesh bags. She had hips and a bust and was proud of 'em. She rustled when she walked. She left a FEW things to the imagination! Sex was a mystery in those days and women typified the mystery . . . their femininity was their trump card! Today NOTHING is left to the imagination. Consider the advertisements in the magazines! The bathing suits! Women have become sorta sexless! It's getting harder to tell the girls from the boys!"

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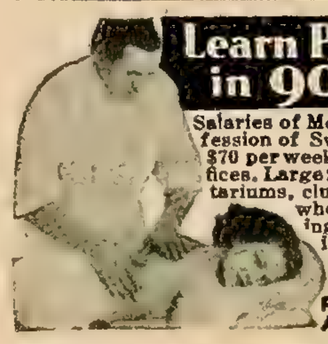
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Harry Carr's Shooting Script

(Continued from page eighteen)

thinking that Charlie has slipped away; but theirs is not the right reason. There are no adored heroes on the screen any more (except Shirley). There are too many of them. America's sweetheart has become a harem.

Prejudices

There is one actress against whom I am frank to say I am prejudiced as an artiste although I like her personally; and this prejudice is based on one scene which had such an effect on my mind that I have never been able to efface it.

The actress is Ann Harding; and the scene was in a picture whose title I have forgotten. Anyhow, there was a scene in which her lover thought she was crying and she was really laughing. That kind of scene gets my goat anyhow and Miss Harding made about the worst mess of it that any one could accomplish without years of special research and investigation. Her shoulders heaved as though she had a flea down her back.

Whatever part she has taken since, I have never been able to get that out of my mind.

And Anyhow

When I was with Griffith in the movies, my long suit was acting. I had been studio manager, scenario editor, production advisor. When we parted, D. W. told me with candor that I was the worst studio manager he had ever had in his long career. But on the other hand, I was the best judge of acting he had ever met.

Well then . . . I will give Mary Pickford's house and Charlie Chaplin's studio to any one who can prove to me that he ever saw a girl cry to the point of shoulder heaving—and remained standing up. Brethren when they cry standing up, they just cry softly—kind of leak. When a passion of tears wracks them, they fling themselves on something—usually a *he*-shoulder.

The talented Ann ought to see a girl cry some time; she would learn a lot.

Janet Grows

The Farmer Takes a Wife shows a Janet Gaynor who is growing. With every picture she has more power and strength and technique.

There was a day when her sugary sweetness filled me with an almost intolerable desire to crowd a lemon pie all over her countenance. But the girl is getting good. I must confess that even in her saccharine days there was something about her that hinted of latent and untouched springs.

Tops

There aren't many girls in whom I can find similar potentialities.

My special screen passion is Claudette Colbert. She raises my temperature like a steam boiler every time I see her on the screen—and I like her off the screen too.

But with blinding tears I shall have to acknowledge the truth; that Claudette has risen as high as she is ever likely to get. Her great charm is a placidity of spirit that does not promise further depths.

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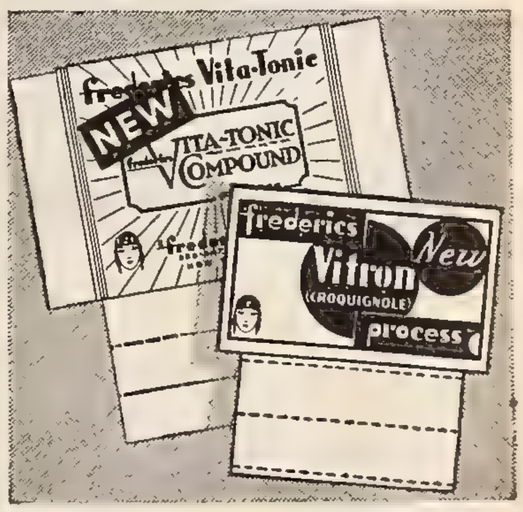
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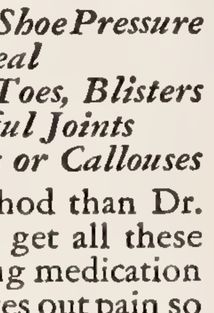
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Mickey, Maestro of Mischief

(Continued from page nineteen)

in the *Dream* I wandered into an office over at M-G-M one day and there, across a mahogany desk, as dignified and endowed with aplomb as a bank president, was Mickey. He was waiting for someone and so was I so we waited together. Our conversation was something like this:

"It is a very nice day, don't you think?"—this from Mickey, pleasantly.

"It is, indeed," I agreed.

"I am waiting to keep an appointment to go over a new script," he vouchsafed.

"That should be interesting."

"Yes. Of course, there have been so many pictures in my life that I get used to them. I've played in more than a hundred-and-fifty," he told me.

"That is a lot of pictures," I said. "You are not able to do much of anything else, are you?"

He considered. "Well, no and yes. Naturally, I can't be working all of the time. There is school to consider. My education is not yet complete. Also, I go in for sports rather extensively."

Although a little disconcerted at finding a twelve-year-old boy capable of such grown-up discourse, I tried to play up.

"You are interested in sports?" I asked.

"Yes, especially tennis. I should like to take up tennis very seriously if anything should happen to my career."

"What could happen?"

"Nothing that I can see. But I know how Hollywood is. You never can tell what is waiting 'round the corner. An actor gets the breaks one day. The next, for some inexplicable (yes, that is the word he used) reason, he's through."

HERE, IT occurred to me that a young man so contemplative of life and fate must also have given a thought or two to love. I asked him. . .

"Ever been in love?" I inquired.

"Yes," he said, unhesitatingly, "I am in love right now. Her name is Barbara. She lives in Pasadena. She is a lovely girl. I don't have much time to see her, of course, but we correspond regularly."

"I don't suppose you're thinking of marriage, yet?"

"Well, no, not yet. But I do think it is a good thing for a man to marry young. (Words of wisdom from a twelve-year-old.)

The phone rang, then, and I rose to go. "Goodbye, Mickey," I said. "It has been nice seeing you."

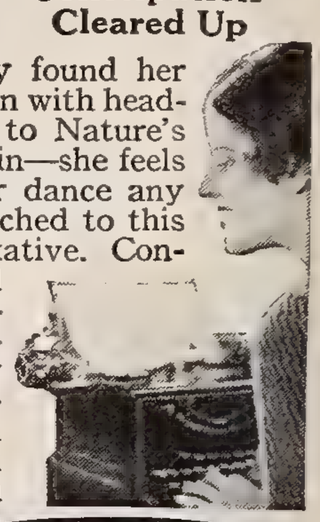
"Goodbye," he said, offering his hand. "It has been nice seeing *you*, too. I have enjoyed our talk very much."

And that was the Mickey I saw that day, before he became acquainted with "Puck"—a likable, polite, considerate boy in years but a poised young man withal. And he puzzled me—distressed me, too, although I didn't know exactly why. He was happy, of course. Few boys had gone so far toward success. But I couldn't get it out of my mind that he was missing something. Had this Mickey ever drawn a tick-tack across a window on Hallowe'en? I wondered. Or tied a little girl's braids to a school desk? Or sent a comic valentine? Had he ever been a real, honest-to-goodness boy?

Not long ago, there came to Hollywood a genius of the drama by the name of Max Reinhardt. *A Midsummer Night's*

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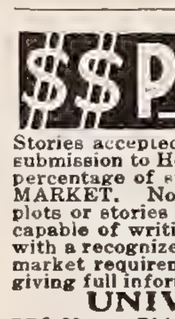
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Dream, Shakespeare's magnificent brief for nonsense, was scheduled at the Hollywood Bowl and Mickey Rooney was selected to play "Puck," living symbol of mischief.

● Drama Surrounds this choice. Reinhardt had produced the *Dream* nine different times, but never before had allowed a boy to play Puck. He had always considered the rôle too difficult for an adolescent player. Too subtle. When someone suggested Mickey Rooney for this production, the great master shook his head.

"I don't think a boy could do it," he said.

"But you'll give him a chance?" Mickey's champion pleaded.

"All right. . ."

So they dressed up small, bright-eyed, gamin-faced Mickey in horned cap, fur trousers and a tail, gave him some lines to say and some business to do . . . Set the stage for the try out.

I wonder if you can picture the scene of this try-out. The great Bowl stage empty save for two or three Dream characters sound asleep amid a few hastily assembled props. Row upon row of vacant seats stretching up the slopes of the amphitheater, their vast void broken only by a dozen spectators. Puck entering mischievously. Sprinkling fairy love potion on the eyes of the sleepers. Watching them awaken and fall in love with the wrong people as result of his prank. Holding his sides and choking with laughter . . . Reciting those famous lines: "O, what fools these mortals be."

Only—he wasn't reciting. He was talking and acting as any prankish boy would do if given the opportunity to play such a joke. He was having a marvelous time. His antics weren't stage business. They were real. . . .

● That Try-out didn't last long. A figure rose from among the spectators. An authoritative voice spoke:

"He will do," said Max Reinhardt. "He is remarkable." He knew that Mickey Rooney wasn't playing Puck. He knew that he *was* Puck.

A Midsummer Night's Dream made local history when staged in the Hollywood Bowl and it was a logical sequence that Warner Brothers, recognizing its tremendous film potentialities, should make it into one of the most outstanding pictures ever screened. Again, Max Reinhardt directed and again he chose Mickey Rooney to play the rôle of Puck. Mickey was, in fact, the only player in the Bowl cast to also play in the picture. Reinhardt insisted upon him.

So—you'll be seeing him. Perhaps you have already. You'll see for yourself what a grand time he has. You'll watch him mix up these fool mortals and rock with mirth at their discomfiture. You'll see a boy having unadulterated fun being bad in a not too bad way, and you'll love it!

And, if you've read this story, you may be seeing something else. . . . The miracle of a boy reclaiming his birthright . . . Having the gay, irresponsible, irrepressible time every boy should have. You will see a boy who didn't grow up too fast, after all.

When Reinhardt left Hollywood, he gave Mickey a picture of the *Midsummer Night's Dream* film cast. And on the bottom was written in German:

"If Shakespeare had lived to see you, Mickey Rooney, he would have recognized in you his ideal Puck."

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Ann Sothern Has Lost Herself!

(Continued from page twenty-eight)

knick-knacks that Linda, but not Ann Sothern, would approve.

"I tore away from the studio for two hours the other day to buy a dinner dress I just had to have for an engagement that night," she recalls. "I was still in make-up, and my mind—far away from the shopping problem of the moment—was back on the sound stage concerned with the troubles of poor Linda Henry. I bought a dinner dress. Yes, but what do you suppose it was? Eyelet batiste, and a mass of ruffles from top to toe—and I was to dine in a restaurant. It was impossible. I had to send it back."

The sentence of selflessness which her eminence in cinemaland has imposed upon Ann Sothern, the obligation to be always someone other than herself, is a fate, the blonde young actress believes, which every woman shares.

The modern business woman, she is convinced, must forego her own life at least for the eight hours a day when she is at her desk, becoming for the while the sort of woman her employer thinks he hired. She must play the part of an efficient human machine, and what's more, Ann believes, she must dress the part. No matter how much she prefers being fluffily feminine, the girl who wins success in the business world must choose costumes which are tailored and trim. She is not a woman during her vigil at the desk, but a reliable automaton, whom no personal problem disturbs and no office crisis flutters.

● And the girl whose job is to be a homemaker and a wife—does she think she can be herself? Ann doesn't. She, too, has a part to play, the part of the girl her husband idealized as his wife when he proposed.

But it's a nuisance, nevertheless, to be always someone else.

Ann says she drove her family crazy while she was doing the Mimi rôle in *Folies Bergere.* Mimi was a little termagant; well, so was Ann. And there was more stamping of feet around her house while that picture was in production than ever before—or since.

Ann visited the Trocadero during the Mimi period. She says she danced all evening as Mimi would have danced, and if you take her word for it she completely disgraced her escort.

"I was all Mimi,—heart and soul," she declares. "All except the curls. Left those at the studio, or I never should have been invited."

In *Let's Fall in Love,* her first picture for Columbia studios, Ann was called upon to hark back to her Scandinavian forebears for the color and swing of her part. Here she was the Swedish circus concession attendant who becomes a great screen star. Although she is of Swedish descent, Ann was totally unfamiliar, until this picture came along, with the intimacies of Swedish life. She learned to know and enjoy Swedish food, and Swedish dishes have graced the menu at her home ever since.

"It's not that I'm weary of the Swedish cuisine—although I'll admit my appetite for it is approaching a phobia—but it worries me," the star laments.

"It's just that I'm never, never Ann Sothern."

—Pauline Swanson



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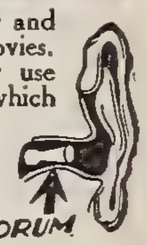
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● DID YOU KNOW that a perfectly swell way to keep your silver and glassware bright and clean, is to use a little ammonia in the water in which you wash them? Irene Ware always uses this method in keeping her glassware and silver clean.

• • •

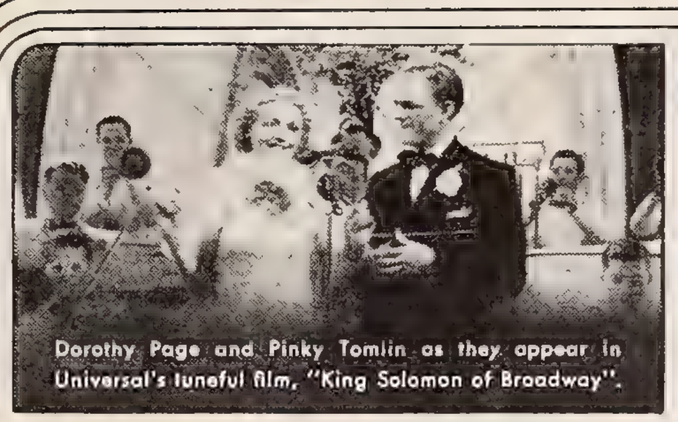
● MRS. JOE PENNER has found that if she uses a little bluing in the water in which she washes her cutglass ware, she makes them shine like new. For best results, dry the cutglass with a soft piece of cheesecloth and polish with tissue paper.

• • •

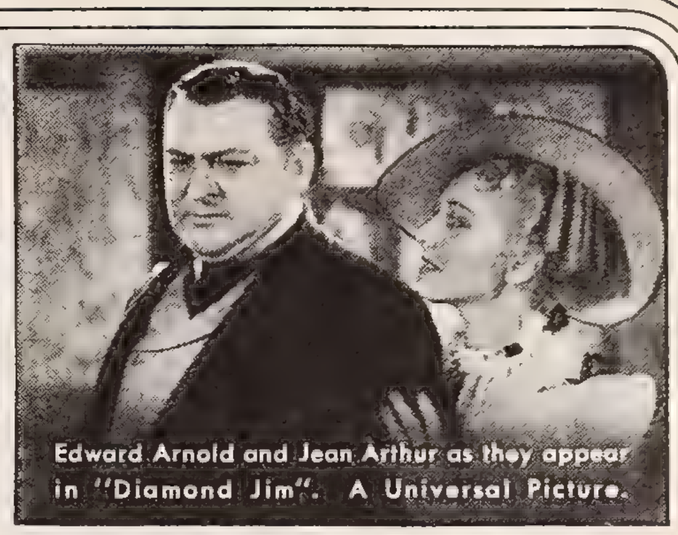
● WHILE WE ARE speaking of cutglass, it might be well to mention that when washing cutglass or china, be sure to put a heavy Turkish towel on the bottom of the dish pan. This will prevent any breakage. John Mack Brown's cook suggested this one.

• • •

● LAURA LA PLANTE has discovered a good way to make her fancy handkerchiefs last just twice as long. She says that handkerchiefs that have scalloped edges will not pull out if they are crocheted. She uses a fine thread and hook to do this.



Dorothy Page and Pinky Tomlin as they appear in Universal's tuneful film, "King Solomon of Broadway".



Edward Arnold and Jean Arthur as they appear in "Diamond Jim". A Universal Picture.

WOULD *You* LIKE TO BE IN THE MOVIES?



Dorothy Page, leading lady in "King Solomon of Broadway". A Universal Picture.

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We cannot tell how many persons of talent will be found in this search, but there will be at least six who will be brought to Hollywood at *no expense to them!*

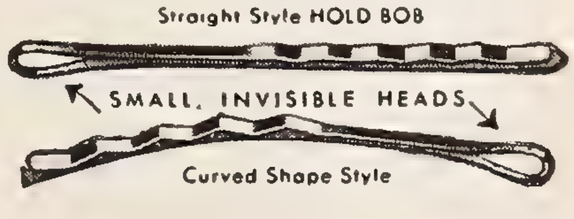
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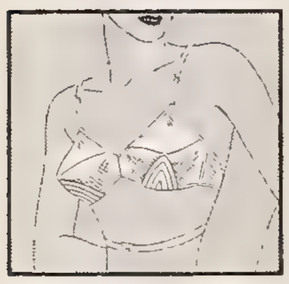
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The Truth About Mary Astor

(Continued from page twenty-five)

her. She is so much more fun than directors permit her to be on the screen. You actually forget the cool perfection of her features in listening to her laugh. Warm, spontaneous laughter it is that sweeps you along.

Her house is probably the cheeriest white house in town. It flanks a flower-strewn patio and sunlight floods through the windows. There are canaries and a sleepy, very fat cat and two dogs—and Marylyn Hauoli Thorpe.

Yes, the baby. A flaxen-haired, chubby three-year-old with enormous blue eyes and a gay, trusting smile. Her first name is a combination of her mother's and father's. The second was given her by the Kanaka boys in Honolulu right after she was born. They stayed up all night trying to select a good one. And they did. "Hauoli"—to sing with joy.

She is being brought up by her mother and very frequently Dad comes to take her with him for his daily call at the big hospital. This is an *Event.* She's queen of the nursing staff there just as she's queen of her home. If there is any unhappiness in the world Marylyn has yet to find it out. Both parents have seen to that.

● BUT IF MARY ASTOR has nothing to say about the adverse publicity given her private life, it's something else again where her professional life is concerned! This, she feels, *is* the public's business.

"What I do in pictures and what I'd like to do are two different things," she told me. "People write in that I'm cold on the screen, that my love scenes are about as warm as an icebox . . . I suppose it's because I am given that type of rôle to play—and I have that type of face. To be frank, I feel a little silly in emotional parts. Possibly it's because all the emotion and warmth is gone when you finally get to working in front of the camera after rehearsing ten times . . .

"The thing I want to do most is—comedy."

Comedy . . . For the woman who has known more tragic reality than any other star. At fourteen she was a sensitive youngster starting out in the studios, frightened and almost too beautiful. At home there was the strictest sort of discipline. No parties. No young exciting times. Until she was twenty-three most of her free hours were spent studying. Studying piano, dancing, painting—everything but life. Then she got that in large doses.

There was the thrill of her marriage to Kenneth Hawks, a man of culture and fine broad outlooks whom she adored. He was killed in an airplane accident before they had been married eighteen months . . . Then came a severe illness from shock and, worst of all, the lawsuit her parents brought against her for non-support. She, who had supported them since she was a child—who had bought them a palatial home only to find it impossible to keep up during the depression. People who didn't know the whole situation labelled that "ingratitude" on her part. Just as later they accused Mary of deserting her child.

● IT IS TRUE that legally the baby belongs to Dr. Thorpe. But—let me go back a moment. Four years ago Mary



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Astor wanted nothing else on earth but security. Refuge. She thought she would find it in marriage to the doctor who had saved her life. Marriage, however, is never a refuge. It has to be based on companionship, mutual interests. The world of the theatre and the world of medicine are too far apart for that. They are alien not only in conflicting hours but in their demands on the people who live in them. Mary and Dr. Thorpe discovered that too late.

Now, the gossips guzzle over an actress' reputation one way or another, but with a physician the slightest rumor can ruin him professionally. Mary knew that. And is it so extraordinary for a woman with her ideal if she insisted, nominally, at least, the courts give the child to him? It would look far better to a fastidious clientele. What their private arrangement is in bringing up Marylyn is strictly their own concern.

But, brave as she is, I think Mary was unprepared for the avalanche of criticism that followed. With everything else she has gone through during the last half dozen years, it's enough to embitter anyone. Yet—

"Oh, how I want to do comedy!" she was saying, face alight. "I'd like to make people laugh a lot and leave the theatre with a pleasant glow. Edward Everett Horton gave me a chance at a wise-cracking part on the stage once. It was the best sport I've ever had. The audience on the other side of the footlights giggling and roaring and having a general good time at the sallies. I lost my dignity completely in the play—and loved it.

● "I TELL YOU what I think, Jerry," she said suddenly, "anyone who knows what—real tragedy is—Well, they don't go around showing it. You see, they've learned how senseless it is to take themselves seriously . . .

"I used to love Constance Talmadge's work because she seemed to be kidding herself along as well as everyone else. Making believe life was honestly just a bowl of cherries. She made people feel kind of sparkly inside, all pepped up. That's what I would like to do. Broad comedy that borders on farce. The nearest I've ever come to that was when I played Julia in *Holiday*—which wasn't very close, of course. But I doted on that rôle. I went to see a revival of the play six months ago in New York and I wept all the way through it. The lines we thought so smart and clever at the time seem so out-dated now. Afterwards I went for a walk and I saw something that reminded me of this movie business. . . .

"It was late afternoon and the 'lighting effects' of the sunset were lovely on the Union Club. It has a grand air, that club. Very exclusive and elegant and ritzy. Sitting in a huge plate glass window was an old man. I was just thinking how aristocratic he looked when he put up his hand and began thumbing his nose at the street in general!

"To me, Hollywood is like that. Capable of being inspiringly artistic and grand—and then it makes a gesture that disillusions. That is the reason you can't open up your heart in this business. It would probably be flung back at you.

"Look—" she grinned like a small child but her eyes were opaque. "Have you seen my opal ring? Yes, I know it is supposed to be ominous. But I'm daring fate! *It's my bad luck piece . . .*"

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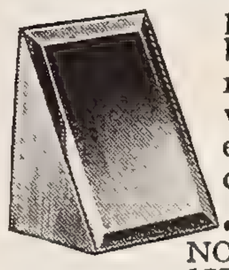
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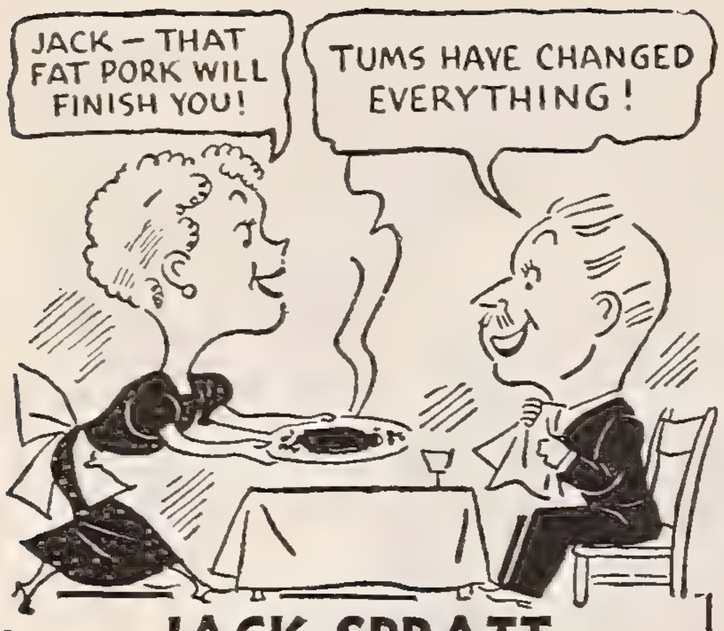
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Hugh O'Connell's Bachelor Supper

(Continued from page thirty-eight)

Add enough cream to moisten and a heaping tablespoon of butter. Put in casserole and keep covered while cooking. Take off the cover the last 20 minutes to let brown over top. Should cook 1 hour in an oven of 350 degrees Fahrenheit.

Including the hash, his menu was:

Chilled Tomato Juice Cocktail
Baked Hash Lemon Carrots
Chef's Salad
French Rolls with Orange Marmalade
Pistachio Ice Cream
Orange Angel Food Cake

Perhaps you are interested, too, in his chef's salad which, like his hash, is in a class by itself. It is made this way:

CHEF'S SALAD

Tear hearts of lettuce into good size pieces. Chop together with hearts of celery, small bunch of watercress and chickory and mix together. Add to this three tomatoes quartered and serve with the following dressing:

Rub the salad bowl with garlic. Take the juice of one lemon and one-half cup of Italian olive oil. Beat for a few minutes with an egg beater. After the dressing has thickened slightly, add the vegetables and mix thoroughly.

Garnish with chopped parsley and hard boiled eggs.

Serve at table from bowl. This will serve six persons.

Also, Hugh must have remembered when he was a baby and how he always had to eat spinach and carrots because they were good for him. Anyway, including carrots on his menu for the sake of health, he dolled them all up so they constituted not only a dish good for you, but just plain good, as well!

This is the way he fixed them:

Cut carrots in slices or straws and cook until tender. Then saute, using one tablespoon butter and a teaspoon each of chopped parsley and lemon juice to each cup of carrots. Serve in a vegetable dish.

The orange angel food cake was one of the star features of the menu. Hugh can make it himself.

This is the recipe:

ORANGE ANGEL FOOD CAKE

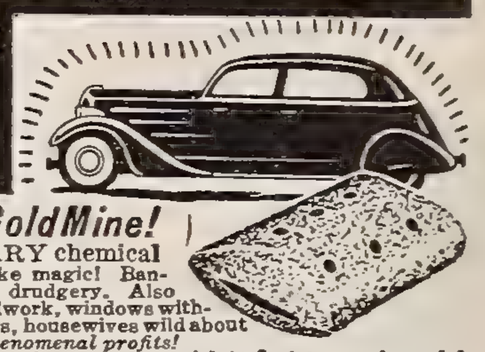
5 eggs (separate yolks and whites)
1½ cups sugar
¼ teaspoon salt
Scant ½ teaspoon baking powder
½ cup orange juice
1½ cups flour
Scant ¾ teaspoon cream of tartar

Beat yolks, add orange juice. Beat with beater until foamy. Then add sugar gradually, beating it well. Add flour and baking powder. Whip whites slightly, then add cream of tartar and beat until stiff. Then add to mixture. Bake in funnel pan 60 minutes in an oven 350 degrees Fahrenheit. Cover with following frosting:

Two cups powdered sugar, 1 heaping teaspoon butter. To this add 2 tablespoons of hot water. Beat all together well with a fork. Add orange juice until it is of consistency to spread smoothly. Cover entire cake and sprinkle the frosting with shredded cocoanut.

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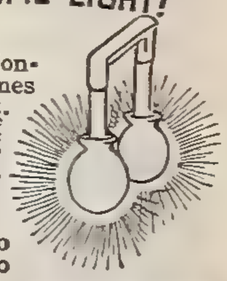
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Memories of Will Rogers

(Continued from page thirty-one)

controversial subjects. His criticisms were so friendly and humorous that few could take exceptions to them.

Rogers had many close friends in Hollywood. Fred Stone, the great stage actor, was one of the closest. Another was Irvin Cobb, the humorist. Guinn (Big Boy) Williams was one of his younger friends, and a fellow player on the polo field.

Guinn, profoundly affected by the humorist's tragic death near Point Barrow, dwells heavily on personal reminiscences.

There was the time, for instance, when he accompanied Rogers to a theater in San Francisco. Rogers had taught many cowboys how to twirl a rawhide, including Chet Beyers, who holds a world championship. Therefore they were considerably interested when a lasso tosser came on the stage.

"The young punk came out on the stage and began twirling a rope and using Bill's patter," Williams said. "I began to burn. Then this ham tosser began saying uncomplimentary things about Bill. That was too much. I started out of my seat and was going up on the stage to take a poke at him.

"Bill grabbed me and sat me down abruptly. In a fatherly sort of way he calmed me and kept me from committing mayhem. But I was still fuming when we left the theater. I turned to him and asked him why he had let the rat get away with the things he said.

"'What he said didn't bother me,' Bill replied. 'But what did get me mad was that he did all his tricks backward. I was the one that showed that fellow how to use a rope!'"

Rogers picked up "Big Boy" Williams when he was 19. Guinn insists that if it hadn't been for Rogers, he might still be just a $5 a day extra. "He changed my whole life for me," Guinn recalls, "and you can't help loving a guy for that."

It was Rogers who taught Williams how to play polo. And today "Big" is one of the best players on the west coast. Not only that, but he has built up a profitable business breeding, training, and selling polo ponies.

Williams began to talk about Will Rogers' many speeches.

"Bill didn't like to be so overworked," "Big Boy" said. "A few years ago the speeches got to be a nuisance. He never had any time home with his family. In self-defense, he began charging for his work. One day a guy called him up and asked him to talk, and he said he would for a thousand dollars. He got the money.

"Figuring that if he was really going to discourage this sort of thing, he had better raise the price, he asked two thousand dollars next time. He got that, too. He finally raised the ante so high that he drove off the excess customers and he was happy again. A lot of the remaining speeches were done without charge at charitable affairs."

The home life of the Rogers family was ideal. Mrs. Rogers and the three youngsters, Will Jr., Mary, and Jim, are a typical American family, just as happy and carefree as they would have been if Will had had a ranch in Oklahoma and was making a modest living.

Not only did they all get along in perfect harmony, but they made everybody

[Continued on page 60]



Millions use Medicated Cream to Promote Rapid Healing

...to relieve irritation and reduce pores

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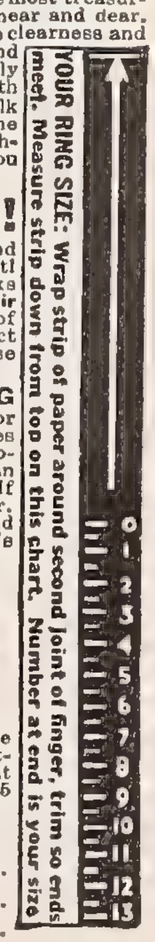
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Memories of Will Rogers

(Continued from page fifty-nine)

who came to their home perfectly at ease. When one walked into the ranch home in Santa Monica canyon, it was easy to see that peace, quiet, and joy prevailed under that roof. In his home life, Will Rogers was a lot like the fellow you saw on the screen—a grand fellow with fine, wholesome loved ones around him.

Will and Mrs. Rogers entertained princes and paupers in that home. Plenty of important people have wandered in and out, yet at the same time, the door was wide open to those less fortunate.

There was the day, for instance, when one of the worst junks on record drove up in front of the home. It was an ancient Ford touring car that had lost its top somewhere along the way. A lantern was hanging out the rear end instead of a tail light. The back seat was full of frying pans, blankets, battered suitcases and other junk.

As it coughed to a shaky halt in front of the place, a lanky cowboy piled out. He was dusty and dirty. Bill was on the front porch to meet him.

"Wal, Bill," said the visitor. "Het shore has been a long time since I seen you!"

"Yep," replied Rogers, "it's been all of twenty-five years. Come in, Joe, and make yourself at home."

"Joe" was just another pal of olden days. He would have been forgotten by other people. But Will Rogers always remembered his friends of the past, whether they were gay young blades from Broadway, pompous senators or governors, and just plain cowhands off the range.

There was the time they were throwing a benefit polo game for some worthy charity that Bill knew about. He had helped arrange it, in fact. When it was about half over, he wandered through the gate. There was a woman taking tickets.

"How much?" asked Rogers.

"For you, Mr. Rogers," replied the woman, "it's free."

"Fine," said Bill. He pressed a piece of paper into her hand and went on in. She looked at the paper and found it was a check for $250.

To the day of his death, Will Rogers never made any plans known for his retirement. He often told friends that he had no idea when the world would stop laughing either with him or at him. He preferred just to go on through life allowing the world to accept him as he was. And the world did keep laughing, until that little plane faltered and fell at the end of the world, up by the Arctic circle.

Some time ago Rogers wrote a foreword for the late Charles Russell's book, *Trails Plowed Under.*

Russell, a Montana cowboy-artist, asked for the foreword but died before Rogers had written it. So America's favorite humorist wrote the foreword in the form of a letter:

"There ain't much news here to tell you. You know the Big Boss sent a hand over and got you quick, Charlie. But I guess He needed a good man pretty bad. I hear they been workin' short handed over there pretty much all the time. I guess it's hard for Him to get hold of good men. They're jest scarce anywhere. . . .

"I bet you Mark Twain, and Bill Nye, and Whitcomb Riley and a whole bunch of those old joshers was just waiting for you to pop in with the latest ones

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ALLCOCK'S

"Well, I can't write you anymore, Charlie, the darn paper is all wet. It must be rainin' in this old bunkhouse.

"Of course we all are just a-hanging on here as long as we can. I don't know why we hate to go, we know it's better there.

"Maybe it's because we haven't done anything that will live after us when we're gone.

"From your old friend, Will."

Haven't done anything that will live after you, Will?

Why do you suppose those hundred thousand people trudged through Forest Lawn to glimpse your flower-covered bier? Why did another fifty thousand attend memorial services for you and Wiley Post that same summer day? Why did millions bow their heads in reverent tribute? And why did those massive thunder clouds form a halo over the towering Sierra Madre mountains behind your casket?

You said the words for us in that letter, Will. Maybe the Big Boss needed some more good men. You died with your boots on, like all good cowboys want to. And maybe Bing Crosby sized up the situation pretty well when he sang on that memorial radio broadcast:

Home, home on the range;
Where the deer and the antelope play.
Where seldom is heard a discouraging word,
And skies are not cloudy all day.

From Pearls and Gold To Pictures

(Continued from page twenty-seven)

Tahiti gave Flynn an itching foot.

He applied for and was given a district supervisor's post in the mountains of New Guinea. It was a pretty big assignment for a youth, but Flynn had a level head. New Guinea is the world's third largest island, off Australia, and is one of the last frontiers. Few explorers dare penetrate the tangled jungles and the vast mountain ranges—the native headhunters have too strong a liking for white men's heads. But there's gold in there; oodles of it. Gold brings white men tough enough to buck frontiers, and sufficiently attached to their heads to argue the matter with little dark skinned Papuans itching for trophies.

Flynn's job was to keep peace and to stamp out child murder as practiced by the aborigine. Whenever twins are born in a tribe, one is eliminated. That's the custom, and you know how stubborn natives are about customs. They'd leave the last born twin on a river bank for a croc, but Flynn figured a way around that.

He told the chief that the next time that happened the chief would be neatly trussed and left out to form a dessert for the crocodile. For awhile that worked, until doomed twins took to falling off cliffs when mothers weren't looking. Flynn had to revise the threat to include cliffs, and after a chief or two had been picked up from rocky gorges with considerable more sense knocked into him, Flynn thought he had it solved. But when babies took to napping with snakes and dying of bites, Flynn admitted he was licked.

[*Continued on page 62*]



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From Pearls and Gold to Pictures

(Continued from page sixty-one)

Accordingly he decided to find some of that gold himself. The fever of rich strikes was in the air. Those who kept their heads intact on their shoulders were cleaning up. Way back in one of the valleys, Errol Flynn made a strike of his own. They've named the river there after him; it's now on the revised maps.

● WITH POCKETS lined with gold he headed for the nearest metropolis—Sidney, Australia. There's a town! The young Irishman took it in his stride and when the whirl was over, his money was gone. Easy come, easy go!

But a chap who likes plenty of eggs and bacon can tighten his belt only so far. Flynn was a pretty fair boxer, was toughened by hardship, and weighed twelve stone eight. He decided to have a go at it with one of the traveling boxing shows that tour Ausralia.

For two pounds ten a week he toured the island, "getting the hell knocked out of me," which is a justified expression of just what happened to him. The troupe of boxers would line up on the stage and the barker would offer ten bob to the bloke who could stay three rounds with any of the fighters. Those tough Aussies usually picked out Flynn because he looked the easiest. But that slim, fair haired youngster was no cinch when you climbed into the ropes with him and went after the prize money. He learned enough in those months of taking every fighter that came along to warrant his entering the 1928 Olympics. Flynn reached the semi-finals in those bouts, boxing under British colors. Flynn also excels at tennis, and takes an occasional set from Frank Shields, who is one of the best in the business.

To go back, however—boxing gave him a stake to buy an ancient cutter lying in the harbor of Sidney. The ship was fifty years old and regarded as useless, but Flynn found some daring souls willing to risk their lives on it. He boned up on navigation, and set out with his crew. They headed for the pearl beds off New Guinea but the whole adventure was a financial flop.

There was nothing for it but to turn actor again. Flynn's own statement that he gave the worst performance of *Othello* ever seen on the London stage may be taken with a pinch—a small pinch—of salt. After all, he had been on the stage only three months when he played that difficult rôle. Flynn made a hit with his next attempt—a good part with Herbert Marshall in *Another Language*, and followed this up with *The Constant Nymph*.

A Warner Brothers scout couldn't pass up this bet, and Flynn was signed to come to Hollywood. On the boat he discovered that Lili Damita, whom he had bowed to at several London parties, was a fellow passenger. It was such a pleasant voyage that they decided to continue it through life on a matrimonial bark of their own.

Otherwise there isn't much of a story about Errol Flynn. Not much! And whatever he may do in pictures, he has two unusual qualifications for a Hollywood actor. He is the only one who has a river named after him, and he has never seen a baseball game.

—JACK SMALLEY



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A Hollywood Husband Makes Good

(Continued from page twenty-nine)

my ambition more quickly than I would without her. Perhaps I am a bit peculiar, but I couldn't be happy being married to a woman who earns more than I. Such being the case, there is only one thing for me to do—get out and hustle and exceed her earnings. Frankly, I hope some day to become a director. I have been shaping myself for such a position for years. As a cameraman I can't expect or hope to increase my present earnings, so I *must* advance in position in order to keep abreast of my wife."

"I know he will do it, too," declared Evelyn, who had listened very attentively while her husband talked. "Hal and I have not gone into this marriage blindly. We realized long before we were married that a lot of people would expect us to fizzle in a short time. But we are going to fool them. I have as much faith in Hal as he has in me—"

"And that's a lot, honey," interrupted Hal.

● High Up in the Hollywood hills they have a little home that might be described as "a dream place." Nothing pretentious, yet a spot that is perfectly heavenly. When the sun has sunk beyond the haze of the majestic Pacific, and twilight steals softly over the hills, one can sit in their living room and look down upon the twinkling lights of Hollywood far below and imagine oneself living in a world apart from films and struggle and thwarted ambitions. And Hal may well feel proud, for he had this home ready for his bride before he asked her for her hand.

But what of this ambitious husband's plans? Has he succeeded where other husbands of famous wives have failed? Perhaps the best way to answer this question is to quote from a Los Angeles newspaper of a few days ago. Here's the quote:

"Warner Brothers Studios yesterday handed Hal Mohr a year's contract calling for his services as a cameraman, director and supervisor."

The newspaper story went on to explain that Mohr had been given this contract because of his marvelous work in photographing *A Midsummer Night's Dream;* that he is scheduled to do the camera work on *Captain Blood* and several other films, and then would be promoted to the position of a film director, with the possibility of becoming a supervisor before the expiration of a year.

As Mohr photographed the Shakespeare film *after* he was married to Evelyn, it looks as though the smiling gentleman really meant what he told us that day when he said he would never be "Mr. Evelyn Venable." Truly, he has hewed to his own line and has kept pace with his wife.

● And Now for the rest of this little story—There have been a lot of heavy conferences between Hal and a flock of builders during the past few weeks. Neither Hal nor Evelyn would reveal the secret. Now we know what it is all about.

First—Hal has purchased the two lots

[*Continued on page* 64]

NEW EASY WAY TO

Perfect Chocolate Pie!



EAGLE BRAND CHOCOLATE PIE

2 squares unsweetened chocolate
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Baked pie shell (8-inch)

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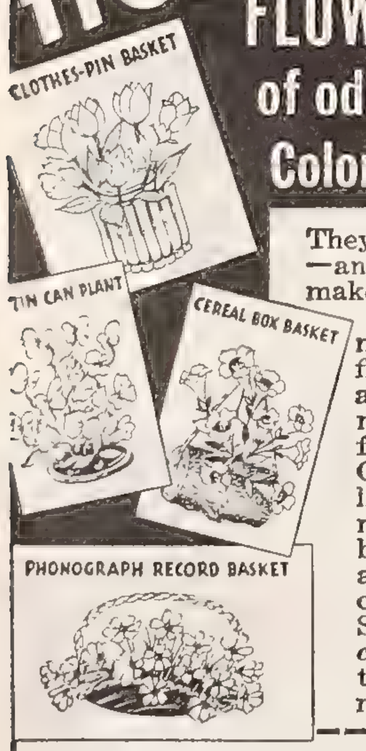
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Dennison Crepe

A Hollywood Husband Makes Good

(Continued from page sixty-three)

adjoining their home. On one he will construct a tennis court; on the other a swimming pool. They will be ready by December seventh. They will be his first wedding anniversary present to Evelyn.

Carpenters are now busily engaged in adding two more rooms to the Mohr house. One will be a nursery. The other a bedroom for a nurse. Oh, yes—Evelyn is going to have an anniversary present for Hal, but it will be presented to him one month before the anniversary. Her present to him will be either a bouncing baby boy or a blue-eyed baby girl.

"I wouldn't be mad if she gives me both," says Hal.

At which point Bing Crosby and Richard Dix chime in with:

"Don't be an imitator!"

That's just what Hal isn't. He is an individualist. He is a Hollywood husband who has made good!

—Hal Hall

My Daughter, Jean Harlow

(Continued from page twenty-three)

to give them up. She was afraid he was going to take them from her and she actually cried. She *wanted* her light and her sign. She still has them.

Jean has four pets, a dog, two yellow Persian cats and a white bunny. The cats are twins and look so much alike that she cannot tell them apart so she has never named them. They have first right to any place in the house. Jean calls them every night before she goes to bed and insists that they either sleep in her room or mine and on the best pillow! The bunny was given her by a property boy at the studio as an Easter gift and no one in the house can feed that bunny but Jean herself.

● Jean Is very thoughtful of other people. As a child, I never had to ask her or tell her to share her toys with other children. So even today with all the things she must do, she never forgets the nice little things nor is she ever too busy to show her appreciation to other people for what they do for her.

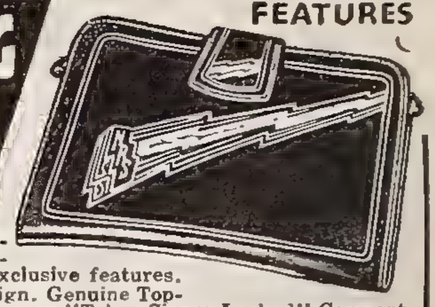
Just a short while ago when I was in Kansas City with my mother who was very ill at the time, Jean did so many things that showed her thoughtfulness. Mr. Bello decided to visit me and the moment Jean knew of his intentions, she made all the arrangements for his reservations and transportation, even to having his berth made up with his head toward the rear of the train, European fashion.

On several occasions I have heard people discuss Jean in my presence without, of course, knowing that I was her mother; and those people have apparently gathered the idea from her screen rôles, that Jean is bold. That is very far from the truth; in fact, she has an inferiority complex. Whenever Jean meets people, she becomes panicky. She goes through the ordeal with grace, but on many occasions I have found that she was so

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nervous that her hands were dripping with perspiration.

● ONCE A GIRL asked me if Jean was overbearing with her servants. Not one bit! Each has his or her work to do and if something additional must be done, Jean asks them politely and almost apologetically to do it. The result is that they adore her and try to think of ways and means of pleasing her. If one of them is ill, Jean is deeply concerned and sends her own doctor to them. Whenever a picture of hers is being previewed, she obtains tickets for them all and gives them the evening off.

I suppose many of the young girls who read this article will want to know about Jean's wardrobe. Jean has no particular interest in clothes, except that she be well groomed and dainty. I am sure she has fewer clothes than most girls her age. She wears dark colors, largely blue and black, for street, and white for evening. Her dresses are always the simplest in line that she can buy; and once she finds a frock which she really likes, and that is very seldom, she wears it with different accessories until I wonder it doesn't fall off her in ribbons.

She has only one extravagance—pajamas. She has a dozen or more of them in various colors and materials. That sounds like a great many pajamas but if you knew what a battle it is to get her out of them and into a dress and how seldom I succeed, you would think she probably needed more.

● HER LINGERIE is not made of satin nor silks, as one might suppose. I believe, I have said before, that Jean is fastidious. She has everything that she possibly can in white. Her room, her hangers, her drawers with the little white sachet powders, her shoe-trees, and all the other little things that a girl likes to have in her room.

But to get back to her lingerie, Jean prefers fine white linen, which are very plainly tailored, and I might add that she doesn't care for lace, particularly on her underthings and nighties.

She is very neat about her room and particularly about her wardrobe drawers. Her hand bags are all wrapped in tissue paper before she puts them away. Her gloves are never worn but once without being cleaned. As they come back from the cleaners they are tied in pairs with tiny white ribbon and filed neatly in their particular drawer. Her handkerchiefs and stockings are treated the same way.

When a girl reaches stardom in pictures, it is almost a necessity to have a personal maid. Jean has one, Blanche. However, Jean can and does do many things herself. If she comes out of the pool and her hair is damp, which it always is, it couldn't help but be if you should ever see her swim. I might add, Jean taught herself to swim. She doesn't wait for Blanche to fix it, but does it herself. She always has waved the top of her own hair, and now she rolls the ends up on her fingers and secures it with pins. When she dresses to go out, many times she forgets to tell Blanche. However, I know because she keeps running in and out of my room like a little girl dressing for her first party, and saying, "Do I look all right, Mommie?" And perhaps you have already guessed the answer. She always does look all right, because, after all, though she may be a screen personality to you, she is just a daughter to me.



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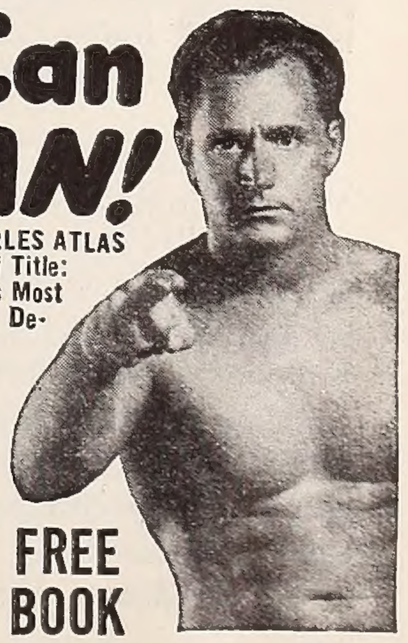
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Star Gazing IN HOLLYWOOD

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CAROLE LOMBARD

● CAROLE is playing in "Hands Across the Table," with Fred MacMurray and Ralph Bellamy. We drop in with the F. S. Reinhardts from Minneapolis for a chat, to find her trundling Ralph around in a wheelchair, for a scene in the flicker.

Enter Fieldsie, Carole's Secretary: Carole, I give up. I can't find a black, male dachshund anywhere.

Carole: But we've got to!

Ralph Bellamy: Try Frank Morgan—he knows all about dachshunds.

We: What's this all about?

Carole: Well, the nephew of a friend of mine lost his dachshund, and he is broken-hearted. I've got to locate one just like it before the boy discovers that his pet is dead.

Fieldsie: I found one that fits the description except—it's a girl.

Carole: (looking pained) What a help you are!

Director: Ready, Miss Carole. Ready, Mr. Bellamy.

—CUT!

EDDIE CANTOR

● EDDIE is preparing his next Sam Goldwyn production. After many months of this he is so bursting with preparations that any moment he will pop. With him is "Parkyakakas," (Harry Einstein) for twenty years a Boston business man whose flair for dialect jokes finally brought him to Eddie's attention, a radio job, and now a picture career.

Eddie: Look, Parkyakakas, I want to have you meet a man who works for the Fawcetts.

Parkyakakas: Which you say? I am joos awork here.

Eddie: Fawcetts, I said. You know them.

Parkyakakas: Oh, sure! (beaming) We got 'em! One of 'em say "Cold," one say "Hot," out of the "Cold" we getta the hot water, out of the "Hot" we getta the cold water. But it no matter. We got no hot water in da house.

Eddie: No, you don't understand. I am talking about the Fawcett Magazines. Why did I ever take up with such a dummy!

Parkyakakas: I no dummy. I got a job in da movies. I'm play in "Buttered Toast."

Eddie: Why, they aren't making any picture called "Buttered Toast."

We: (Whispering) Maybe he means "Barbary Coast."

Parkyakakas: Ya! Tha's it. I'm playing in the "Barbary Coast."



Blanche Yurka, playing a French revolutionist in *Tale of Two Cities*, greets a newcomer to pictures, pretty little Jinx Falkenburg. She was named Jinx for good luck

Eddie: What do you play in "Barbary Coast"?

Parkyakakas: I'm da barber!

—CUT!

JOE PENNER

● ANOTHER comedian of the radio and flickers whose thoughtful generosity has made him universally beloved is Joe Penner. Joe is forever doing things for other people, particularly children. While he was here making his second starring picture for Paramount, "Collegiate," this tale came to light.

The scene is at an informal gathering, with Joe and his beautiful wife present. One of the guests informs Joe that her seven-year-old son would give anything to meet his idol, and Joe suggests she have the lad brought over. Ensues the following conversation:

"The Lady: Hello, sonny—do you want to meet Joe Penner?

The Boy: Oh, gee yes! (Pause) But mama, Joe would ask me if I want to buy a duck, and I can't afford one just now!"

The next day a delivery man unloaded a waddling, quacking replica of the famed Goo-Goo at the lad's residence, with an autographed photo, signed by Joe himself.

A friend happened to be present one night when a fan letter from a boy in a Boston hospital finally caught up with the traveling Penner. Plaintively, this sick lad asked why Joe hadn't answered his last letter. Had it gone astray? Joe knew that it must have. He reached for the phone, and when the hospital across the continent had finally answered the call, Joe talked with his unseen, unknown friend, unmindful of mounting phone tolls. That's the rare quality which makes Joe Penner the adored idol of countless children—and grown ups, too.

JUST JINX

● Intrigued by such an unusual name as "Jinx", we asked the young lady whose picture is on this page how she came by it, and whether M-G-M, where she's starting in pictures, will let her keep it.

It's a good luck name, says Jinx, but she wants to ask our fans if they think she should change it. What's your opinion? Write the Star Gazer.

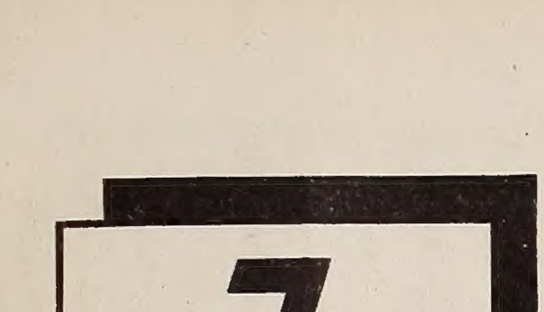
—JACK SMALLEY,
Managing Editor.



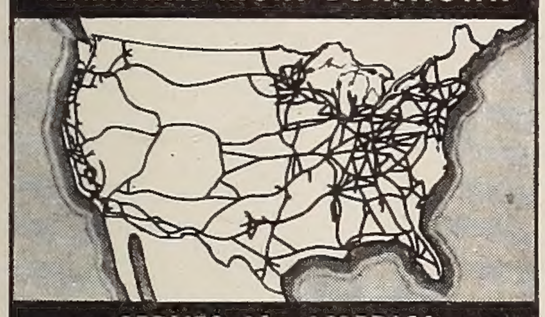
It's a gag—Parkyakakas feels the pulse of Eddie Cantor while Benny Holtzman, Eddie Rubin and Janet Cantor look despairingly at their patient

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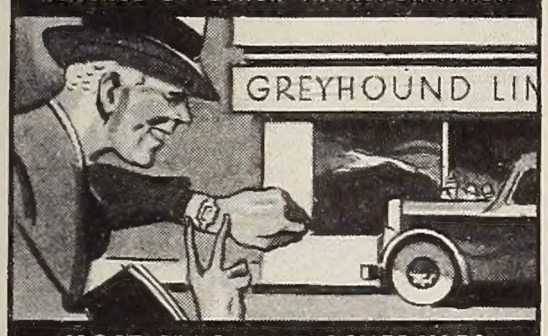
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